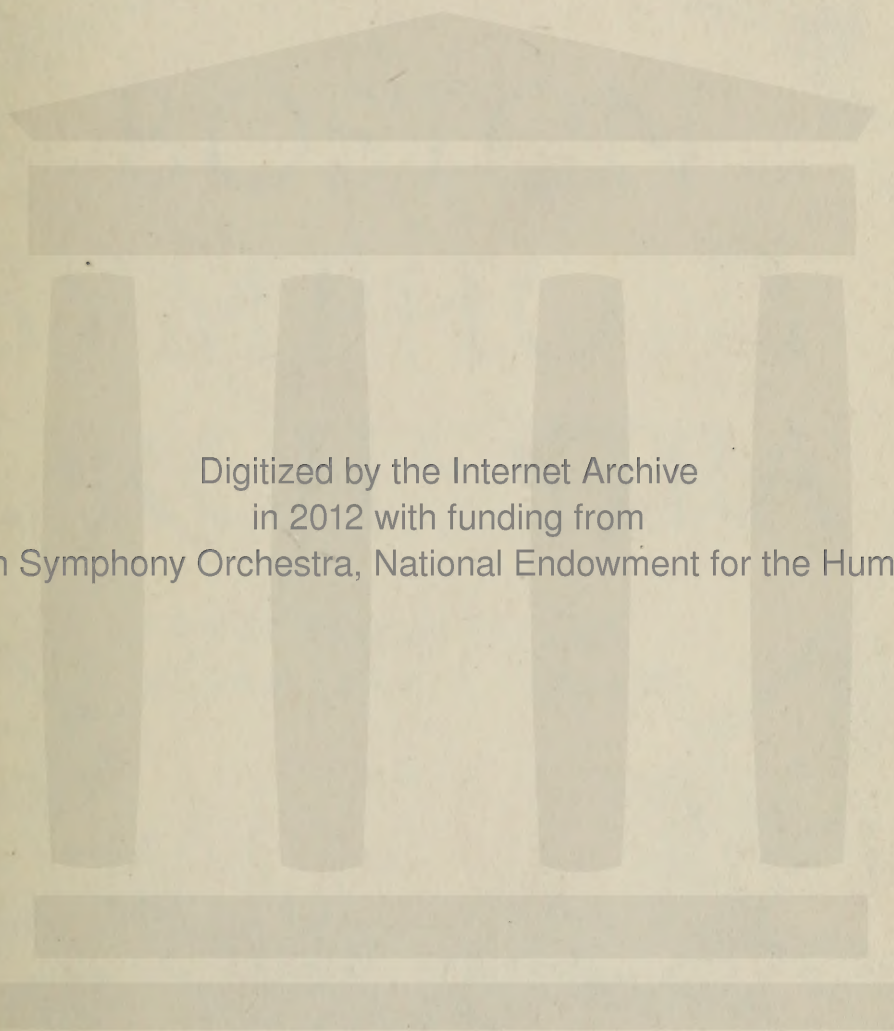
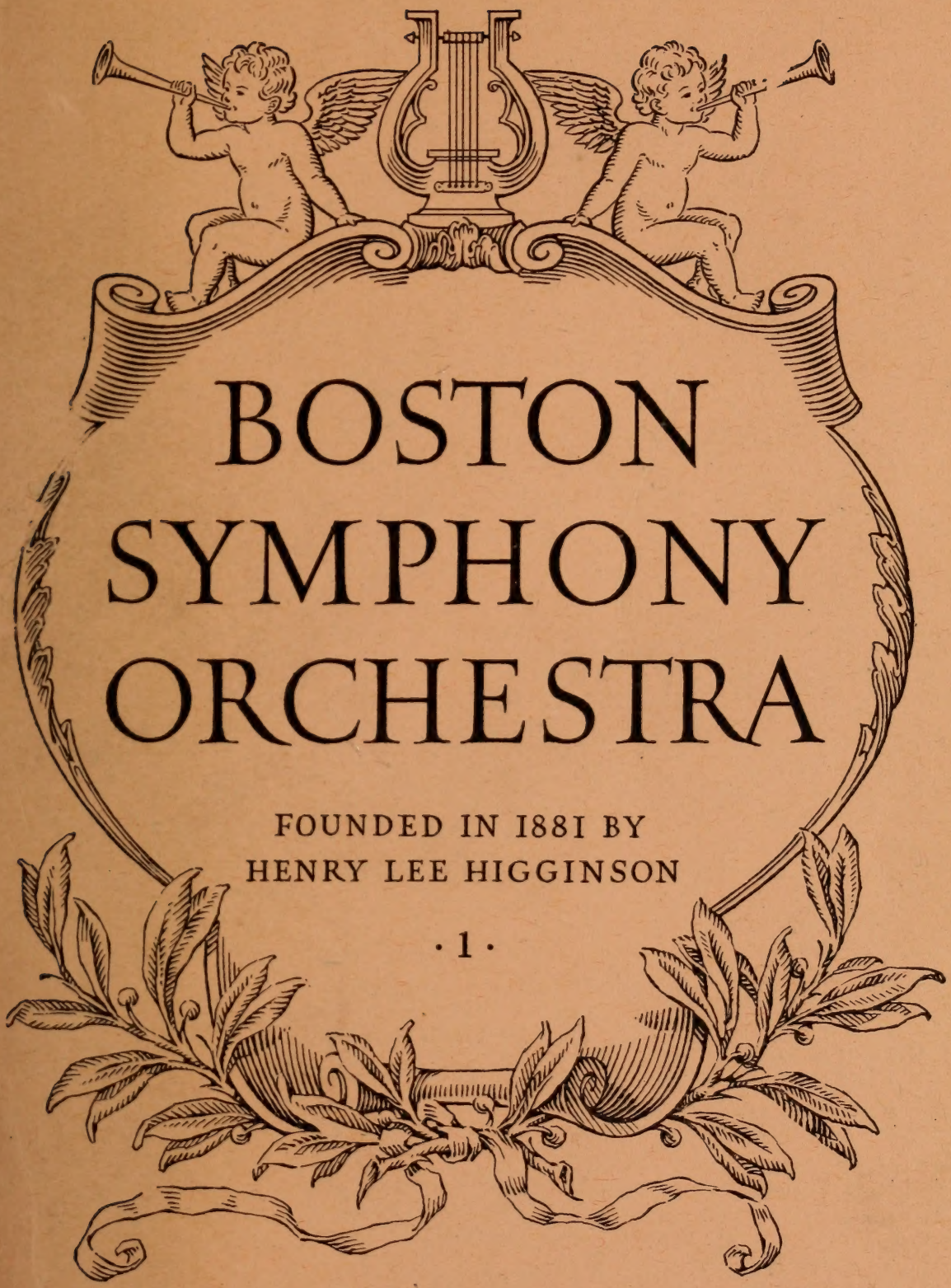


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1947-1948

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[Sixty-seventh Season, 1947–1948]

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RICHARD BURGIN, *Associate Conductor*

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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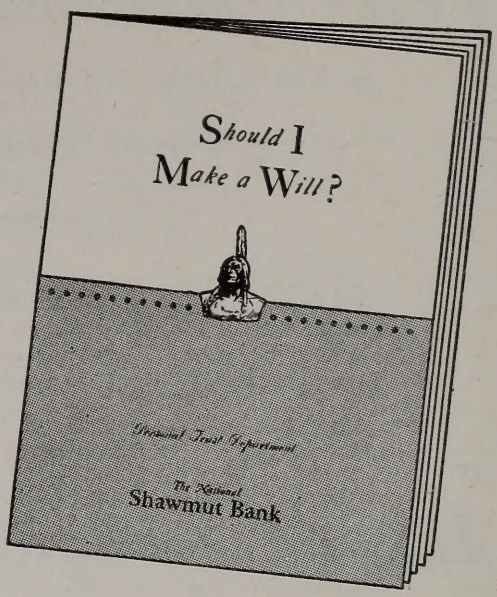
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KOUSSEVITZKY'S DREAM

Reprinted from the "New Republic," September 1, 1947

The Berkshire Festival, which recently completed its tenth season, has become one of America's healthiest musical institutions. One record-breaking Saturday night, more than 14,000 people, from Lenox aristocrats in Bergdorf Goodman frocks and white suits to girls in dungarees and men in T-shirts, came to Tanglewood to hear Serge Koussevitzky conduct the Boston Symphony Orchestra in an all-Beethoven program. From 9,000 to 13,000, depending on the weather, attended the other nine Boston Symphony concerts. Any night you could easily spot licenses from a dozen states near your own car in the huge parking lot.

When Kossevitzky started the Berkshire Festival 10 years ago, we were told that he dreamed of making it an American Salzburg. The tone of chi-chi implied by that description no longer colors anyone's thoughts. Tanglewood has grown spontaneously into a center so thoroughly American that any mention of its Americanism seems beside the point. The people have taken it over, particularly the thousands who stretch out comfortably on the lawn behind the 6,000 who have paid extra to sit on hard little camp chairs inside the music shed. The Tanglewood audience makes itself as much at home as a summer-evening crowd in Central Park. Yet everyone comes to listen, and everyone respects the music.

There have been three phases in Koussevitzky's master plan for Tanglewood. First, he established summer concerts by his orchestra, both to extend the best music into the vaction area and to provide additional work for his players. In the first two seasons the

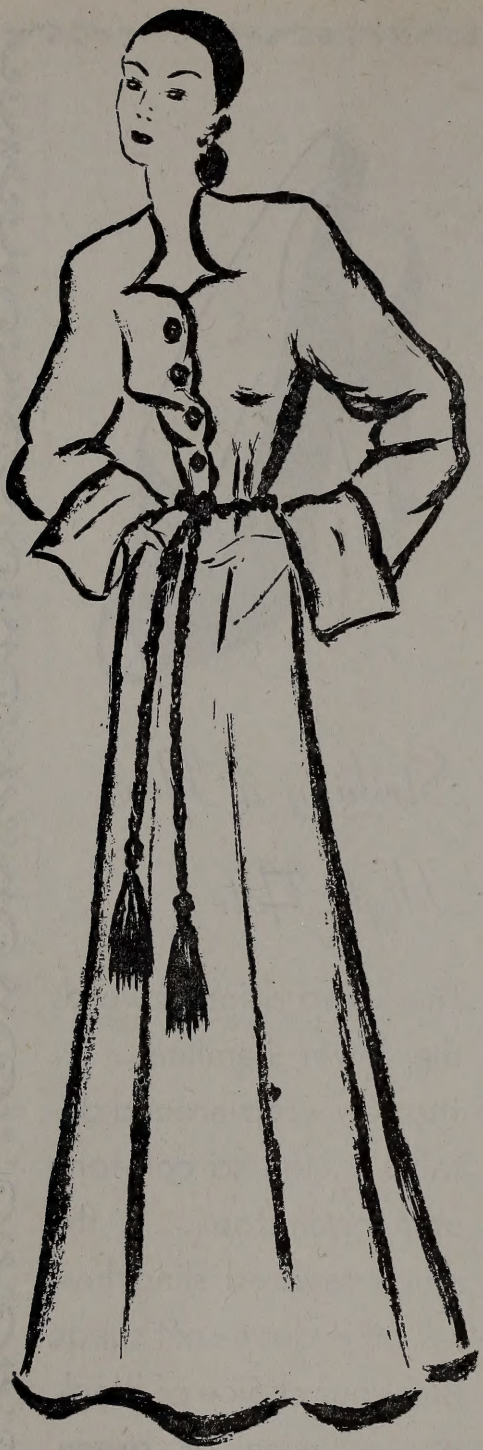


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concerts were given in relatively simple surroundings near Stockbridge.

The second phase of the plan was realized when the festival acquired a permanent home by being given the present beautiful grounds near Lenox, Massachusetts, overlooking the Stockbridge Bowl and the Taconic mountains beyond. Money was raised to construct three buildings from designs by Eliel Saarinen — the big music shed, shaped like a wedge of pie, and smaller halls for stage productions and chamber music.

The aspect of the plan closest to Koussevitzky's heart, however, was the formation, just before the war, of the Berkshire Music Center. With this school, which he directs with the assistance of Aaron Copland and Leonard Bernstein, Koussevitzky is endeavoring to strike a new level of summer musical education, with intensive and expert training in performance, theory and composition. With discernment and artistic integrity, he has brought together a faculty of high-ranking composers and practical musicians who also know how to teach.

As if to prove that his seventy-third birthday was of no consequence, Koussevitzky conducted the four concerts I heard with a vigor and inspirational quality unusual even for him. Berlioz' "Harold in Italy" symphony gained greater structural cohesiveness than he had given it before, without sacrificing any of its flamboyant orchestral theatricalism. In the course of a complete cycle of the Beethoven symphonies he gave the fourth symphony a symmetry and an eloquence that were close to perfection. The ninth symphony, with the choral finale for once raised to its full magnificence by Robert Shaw's remarkable student chorus, had taken on a new and less mannered character in Koussevitzky's mind, and the music gave that wonderful and rare sense of coming to life for the first time. No less remarkable in its way was Leonard

Bernstein's conducting of Stravinsky's "Le Sacre du Printemps," so urgent in rhythmic power and so clear in articulation that it may be a long time before we hear the work played this well again.

The daily student programs covered an immense range of music, new and old, and though supported by much smaller audiences, were in their way as valuable as the Boston Symphony concerts. A unique project was the first American production of Mozart's opera "Idomeneo." The vagaries of a complicated plot and the lack of printed parts of the music have kept this touching and supremely melodious score out of the ordinary operatic repertory. Boris Goldovsky, head of the opera department at the Berkshire Music Center, painstakingly and intelligently prepared the performing version that was used at Tanglewood.

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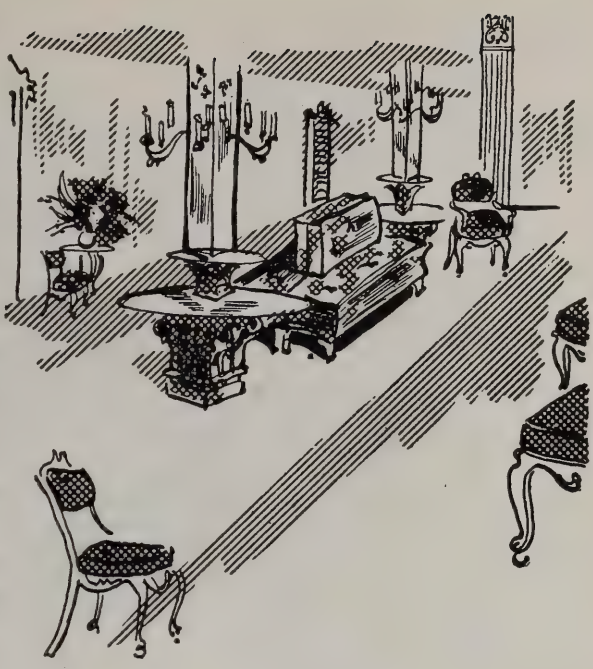
EUROPEAN POSTERS

The first exhibition of the season, now on view in the First Balcony Gallery, is lent by the Boston Museum of Fine Arts. It is a collection of European posters of the late nineteenth century, forerunners of an art which has since developed. The following artists are represented: Chéret, Manet, Toulouse-Lautrec, Bonnard, Vallotton, Walter Crane, Millais, Beardsley, Brangwyn, and others.

• • •

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FRIDAY AFTERNOON, October 10, 1947, *at* 2:30 *o'clock*

SATURDAY EVENING, October 11, 1947, *at* 8:30 *o'clock*

Bach.....Brandenburg Concerto No. 1, in F major

I. Allegro
II. Adagio
III. Minuet; Trio; Polacca
IV. Allegro

Hindemith.....Symphony, "Mathis der Maler" ("Matthias the Painter")

Angelic Concert
Entombment
Temptation of St. Anthony

INTERMISSION

Beethoven.....Symphony No. 5 in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro: Trio
IV. } Allegro

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"The Berkshire" does more than compliment Tanglewood in its title — a large part of the proceeds from the first sets sold will be presented to the scholarship fund of the Berkshire Music Center, the summer school of the Orchestra at Tanglewood, of which Dr. Koussevitzky is the Director. This is a potential contribution of $100,000.

Those who wish to obtain full information about "The Berkshire" should address Radio Corporation of America, RCA Victor Division, Consumer Custom Products Dept., 745 Fifth Avenue, New York City.

CONCERTO, F MAJOR, NO. 1 (OF THE BRANDENBURG SET)

By JOHANN SEBASTIAN BACH

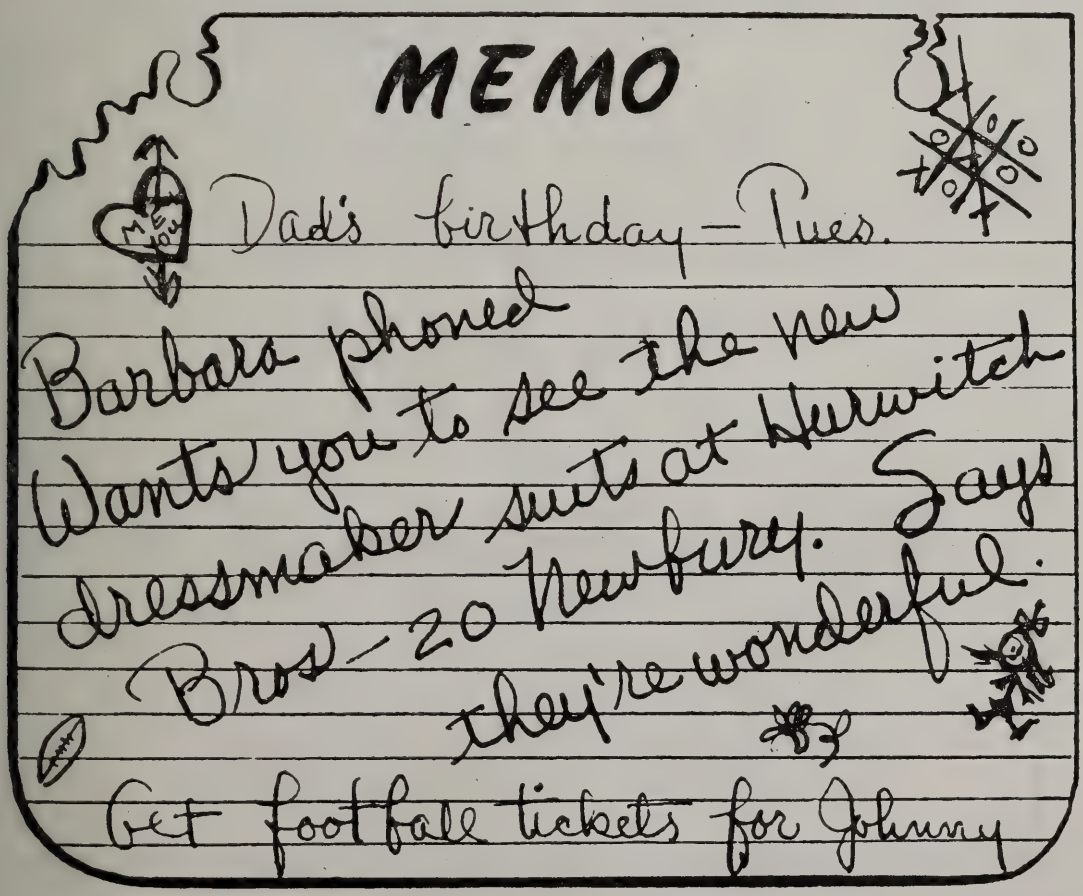
Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Bach presented his six "Brandenburg" Concertos to the Margraf of Brandenburg in 1721.

The autograph title of the First is as follows: "CONCERTO *1mo à 2 Corni di Caccia. 3 Hautb. è Bassono. Violino Piccolo concertato. 2 Violini, una Viola è Violoncello, col Basso Continuo.*"

This Concerto was performed at two Berkshire Festival concerts at Tanglewood on July 13 and 15, 1947, Serge Koussevitzky conducting.

THE great variety among the six Brandenburg Concertos lies both in the various combinations of instruments and in the ways they are juxtaposed and divided and treated. The First Concerto balances the strings and continuo with two "Hunting" horns (without valves and capable of high harmonics), three oboes, bassoon (which doubles the 'cello part except in the first trio), and the *violino piccolo,* which is the principal solo instrument. The *violino piccolo,* or *Quartgeige,* obsolete shortly after Bach's time, was a three-quarter sized violin tuned a minor third higher than the usual instrument. Its size deprived it of power and led Professor Tovey to speak of the "struggling *violino piccolo,* that has more difficulty in getting the upper hand



than any other solo in the whole classical repertoire" (a regular violin is used in the present performances). The *violino piccolo* plays along with the first violins in the opening movement, in which the instruments are all exploited in full sonority, but emerges in the slow movement as an individual voice and so continues. In the *Adagio* a four measure theme is played by the first oboe and *violino piccolo* in turn, the lower instruments also taking it up. The Minuet alternates with three trios, the second a *polacca,* these offering a distinct color variety: The first trio is scored for two oboes and bassoon only, the *polacca* for the strings, and the last trio for the horns and oboes. The score indicates a *da capo* of the Minuet after each of these sections, according to which it would be heard four times, a procedure surely more suitable as background extension for a none too attentive princely gathering than for a modern concert performance. In the score this minuet movement follows the second *Allegro,* which would make it a sort of pendant to a complete and orthodox three movement concerto grosso. In this performance the minuet is placed where minuets are expected to be, and before what is obviously a characteristic full-voiced finale.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his

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musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed *"À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,"* and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library, he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred



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concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that they brought him an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the concerto grosso form until that time.

The discerning Albert Schweitzer calls the Brandenburg Concertos "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the

* The manuscripts came in to the possession of J. P. Kirnberger, pupil of Bach, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Staatsbibliothek in Berlin.

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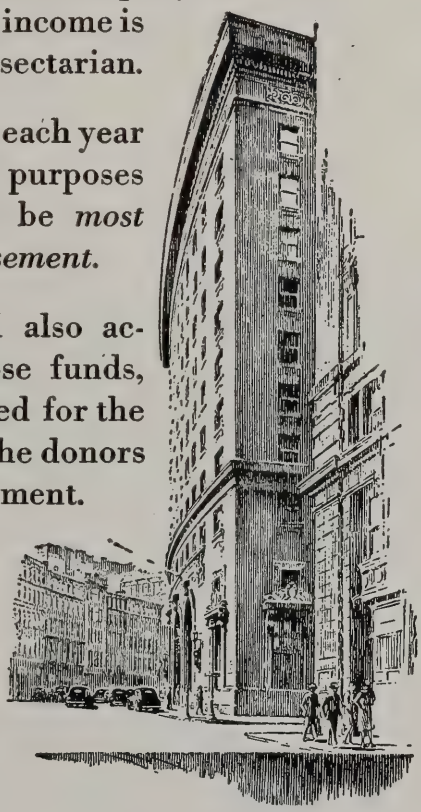
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musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino.* Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino;* the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti.*"



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SYMPHONY, *"MATHIS DER MALER"* ("MATTHIAS THE PAINTER")

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

Hindemith's "Symphony," three orchestral excerpts from his then unperformed opera *"Mathis der Maler,"* was first played by the Philharmonic Orchestra of Berlin under Wilhelm Furtwängler, March 12, 1934. Otto Klemperer introduced it to this country at the concerts of the Philharmonic Symphony Society of New York, October 4, 1934. The first performance in Boston was by the Boston Symphony Orchestra on December 7 of the same season, Richard Burgin conducting.

The most recent performance was on February 4, 1944.

The orchestration follows: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, percussion, and strings.

The opera *"Mathis der Maler,"* after lying unplayed for years, was at last brought to the stage of the *Stadttheater* in Zurich, under the direction of Robert Denzler, May 28, 1938. There was a concert performance of the opera by the B. B. C. Orchestra in Queen's Hall, London, Clarence Raybould, conductor, March 15, 1939.

BEFORE Hindemith's *"Mathis der Maler"* was made known as a stage piece, those who examined and described the "Symphony" which the composer drew from it were content to compare the three movements with three famous paintings of the Isenheim Altar piece to





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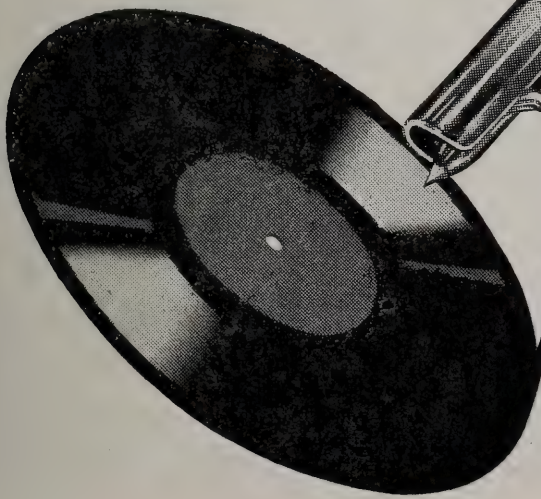
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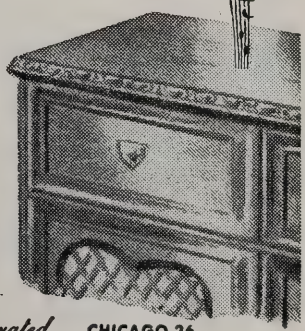
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be seen in the Museum at Colmar, Alsace, the eloquent handiwork of Matthias Grünewald, the sixteenth-century German painter who is the central figure of the opera. Indeed, the composer identifies the three movements specifically enough with the three fine panel groups of Grünewald. The identification still holds when the opera is considered, for although the orchestral excerpts figure importantly in the opera, and are lifted bodily from it, the Isenheim Altar pieces too, with their devotional spirit, pervade the opera and there take on a special symbolism connected with the dramatic action. For example, the third movement, "The Temptation of Saint Anthony," becomes, in the sixth scene, the temptation of the painter himself, drawn into the bitter birth struggles of the Reformation, distracted for the moment from his entire devotion to his art.

"The Angelic Concert" is the overture to the opera. Its principal melody, *"Es sungen drei Engel,"* appears frequently in the opera itself, and is sometimes varied. "The Temptation of Saint Anthony," to be found intact in the sixth scene, is there given an added effect by choral treatment.* "The Entombment" becomes the intermezzo

* The omission of the chorus in "The Temptation of Saint Anthony" does not alter the instrumental score, in which the parts are doubled. The concert excerpt is not taken "intact" from the opera, but has some excisions and additions — J. N. B.

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in the final scene, and also accompanies the final withdrawal of the central figure from the world of strife.

The following description of the orchestral symphony was written by Heinrich Strobel, the German critic:

I. Angelic Concert

(Ruhig bewegt — Ziemlich lebhafte Halbe)

"The tonal basis of the symphony is D-flat, in the range of which there lie the old melodies used in the first and third parts. In the *Angelic Concert;* the tension between the tonalities of D-flat and G underlies the harmonic constructions of the movement. The Cantus firmus, *'Es sangen drei Engel'"* ('Three Angels Sang'), which we hear first in the trombones (eighth bar), is developed dynamically upward. This is followed by a quick main part, in three sections. The first section is based on a theme (flute and first violins) which can be regarded as a model of Hindemith's style in melodic development — a melody which is signalized by its wavering between major and minor. A second theme follows (strings), of serener and more lyrical character. A third section deals with these two themes in a lightly hovering fugato, to which is added, again in the trombones, the 'Angel' melody. The last phrase of the 'Angel' melody leads back to that tender serenity which spreads over the entire movement, and which evokes for us the gentle radiance of Grünewald's incomparable representation of the Nativity. A concise coda follows a joyous close, *fortissimo."*

II. Entombment

(Sehr langsam)

"The two chief themes of the second movement, the *Entombment,* are typical of Hindemith's melodic style — the first with its purely 'linear' structure (muted

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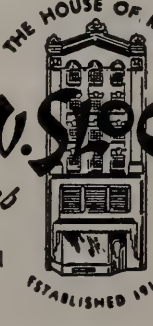
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strings, wood wind); the second with its intervallic structure of fourths and fifths (oboe, then flute, with pizzicato accompaniment). In wonderful simplicity ascend the melodic lines of the solo wood winds; and how beautiful is the effect of the plaintive call of the clarinet, after the short crescendo and the pause!"

III. The Temptation of Saint Anthony

(Sehr langsam, frei im Zeitmass — Lebhaft)

"It is the third movement which is executed in the broadest and boldest manner. From the visual tension of Grünewald's picture, an aural tension has been created. The power of the music is so marked that one might almost be induced to impart to this movement a poetic interpretation, although the themes are developed in a strictly linear manner, and even the most grandiose sound effects betray a cogent musical logic. Hindemith's art of tonal disposition is consorted with a power of fancy which astonishes even those who best know his works. The Temptation of the Saint develops over a tremendous tonal canvas, from the opening unison of the strings (bearing the quotation, *Ubi eras, bone Jhesu ubi eras, quare non affuisti ut sanares vulnera mea?),* up to the brass chorale of the final Hallelujah. The cycle of the key of D-flat is the foundation of the harmonic development, the symbol of Sanctity. The greater the struggle of the contesting forces, the more widely does the piece depart from this harmonic basis. The ascent of the string unisono, which is intensified in an astonishing manner by the opposing figure in the brass instruments, is a striking example of the crescendo developed in the linear manner. This heroic statement is followed by the first assault of the opposing forces (if this expression can be applied to so purely musical a process), with another theme for the unison strings. The solo wood winds answer, while the stream of motion flows on in the strings. A grandiose passage closes the first part of the movement. There is a long and elaborate working-out. The battle is already decided when the key of D-flat is again reached with the fugato. Clarinets, then the horn, recur to the theme of the unisono string introduction; we hear, in the wood winds, the hymn, *Lauda Sion Salvatorem;* and then, *fortissimo* on the brass, the Hallelujah leads us to a resplendent and triumphant close in D-flat major."

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"Hindemith's style has gained in tonal plasticity to the same degree that he has simplified his art technically. The few themes of the symphony are tonal symbols of extraordinary vitality and perceptibility, but at the same time they obey a logic that is subject to wholly personal laws. The effect is further increased by the circumstance that in the first part, *Angelic Concert* (based on the picture of the Nativity painted by Grünewald for the Isenheim Altar), and in the third part, the Vision of the Temptation of Saint Anthony), old church melodies are used. These ancient melodies constitute the true germ-cell of music; they determine its melodic and harmonic tissue.

"But this is nothing new in Hindemith's case. The liturgical modes have exercised a deep influence on his music. This influence is evident in his *Marienleben* and in *Das Unaufhörliche;* it breaks through again with all its force in *Mathis der Maler.* It seems as though Hindemith, after many digressions, were recurring to his works of a decade ago. The pathos, the subdued lyricism, the plasticity of the musical vision —all these appear to establish a connection between his most recent art and its earlier expression. . . .

"The simplicity of *Mathis der Maler* does not mean, however, that Hindemith is renouncing his principle of polyphonic development. Polyphony, counterpoint inspired by Bach, remains the basis of his

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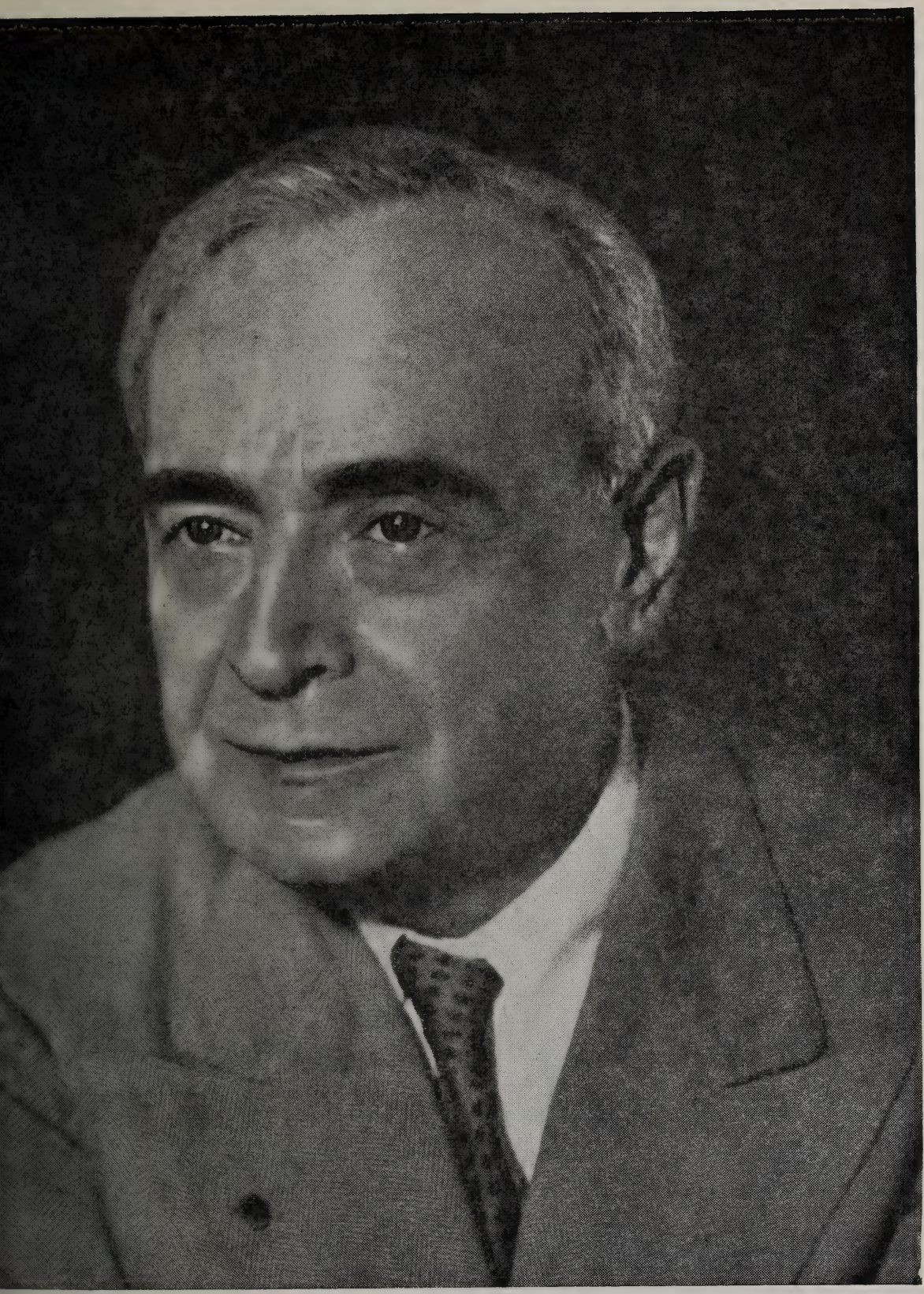


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musical thinking and feeling. In the course of the last few years, however, he has abandoned more and more all dispensable contrapuntal ballast, and has lightened his linear style. . . .

"This polyphonic style gains, in the *Mathis* Symphony, a symbolic force which is something entirely new for Hindemith. Without, as we have said, employing descriptive music in the ordinary sense, effects are obtained here which could not have been realized by means of dramatic expressiveness. In this connection, we must mention especially the last movement, the pictorial subject of which (the Saint tortured by fantastic beasts) stimulated the tonal imagination of the composer to an exceptional degree.

"The development of the three movements is singularly clear. The dynamic curve descends from the festive and happy *Angelic Concert* of the beginning to the quiet elegy of the *Entombment,* and then proceeds, after the music of the Saint's ordeal, to the concluding Hallelujah Hymn of the final visionary exaltation."

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BEETHOVEN'S Fifth Symphony, like other works once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. Yet one must also record that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the "conductor," in reality the concert master, laid it aside as "rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, "Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose): 'Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard!'"

The very first performance, which Beethoven conducted at the

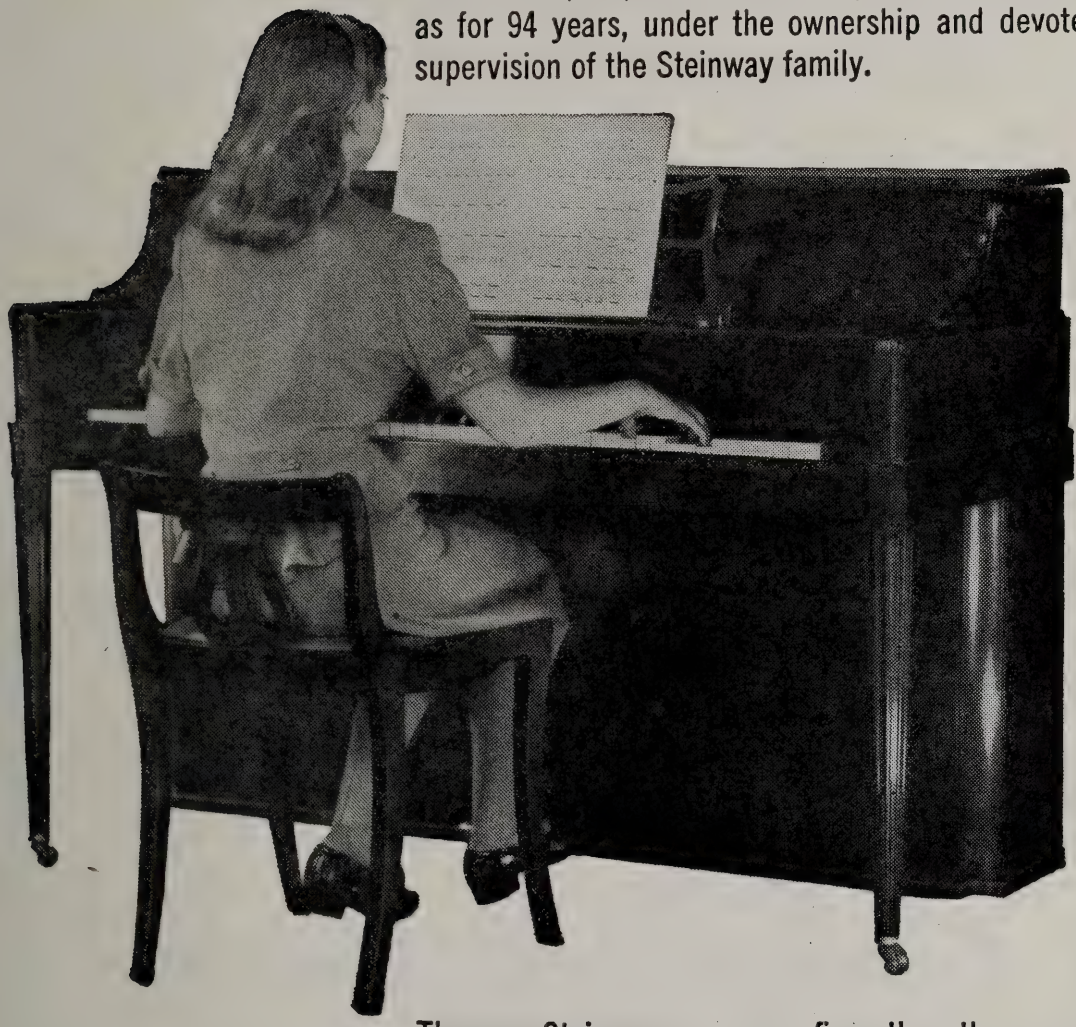
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"Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which received the "Eroica" with much understanding in 1809, did at least as much for the Fifth in the following year. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death.* It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the last three concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious *"Akademie"* in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, if compared with present ways, would be called rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began

* Habeneck, according to Berlioz, took inexcusable liberties with Beethoven's symphonies. In the *Scherzo* of the Fifth, for example, he cut out the introductory measures for the double-basses, a "barbarism" which persisted for at least twenty years in Paris. "He doesn't think they sound well. A lesson for Beethoven!"



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with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo (improvisation?), and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.

Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in



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his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and too much of loudness. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

~

The year 1841 marked the first awakening in America to the beauties of the symphonic Beethoven. The Fifth Symphony had what was probably its first complete performance in America, in New York on February 11 of that year. Single movements of the symphonies were occasionally played in amateur performances, but these seemed to have brought no realization of Beethoven's significance.* It fell to the Boston Academy of Music, a school which occupied the old Boston (Federal Street) Theatre, to make Beethoven known through per-

* R. G. Appel in the Bulletin of the Boston Public Library, 1927, notes an item listed in a programme of the "Apollo Society," February 28, 1826, as "Symphonia — Full orchestra — Beethoven."

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formances of the school orchestra. The first of these was on February 14, 1841, when Beethoven's First Symphony was played, and the second November 27 of the same year when the Fifth was played. John S. Dwight in his contribution to the Memorial History of Boston recalls these performances of 1841 at what was then called the Odeon Theatre: "Strange to say, they were our first initiations into the glories and mysteries of the symphonic form of art." A contributor to the New York *Musical Courier* forty-two years later recalled the performance of the Fifth Symphony at the Boston Academy. The long memory of this writer (who signed himself "Delta") was so dimmed by the passage of time that he blended the two concerts of 1841 into a single concert in March. But the impression which the Fifth Symphony made was still vivid in his mind. The Academy audiences, he explained, had been accustomed to nothing more exacting than yodelling minstrels, sentimental balladists, and organ selections, such as a piece representing "a concert on a lake interrupted by a thunderstorm." The directors of the Academy showed great enterprise. They succeeded in assembling an orchestra of twenty-three players, and achieved that by engaging men from the theatres, and putting their concert on a Saturday night, when, on account of existing blue laws, theatrical presentations were not allowed. Even so, they had to call in amateurs "from out of the city."

"An entire symphony," wrote Delta, "was a rather solid entertainment for even a Boston audience of forty years ago. So the programme also comprised a Strauss waltz, and Rossini's Overture to

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'La Gazza Ladra' by the orchestra, a duet on the organ, and a quartet for male voices: 'Thou, who reignest in this bosom.' These lighter productions were given after the Fifth Symphony, and I am afraid that a good many of those present wished they had had more of Strauss and less of Beethoven. At any rate the performance was so successful that it was repeated soon afterward. The price of tickets was twenty-five cents."

The symphonies of Beethoven soon became popular, and the Fifth at once established and continued to hold the lead in public favor.

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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien,* Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, two horns, two trumpets, three trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

The most recent performance in this series of the Boston Symphony Orchestra was on November 30, 1945, Paul Paray conducting.

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and

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found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so



miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a *forte* bow stroke." He protested that "the life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." All this suggests that Beethoven may have suffered by two extremes in the matter of these fermatas — from the italicizing Romantics, and from the too correct and brisk aca-

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demicians. Even many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end to them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will

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be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement. The slow movement, more conventional, had its surprising passages. The scherzo (labelled merely "Allegro") had, unlike the scherzo of the Second or Third Symphonies, little of what was implied by the word. The *da capo* is more like a new development than a repeat, and the sense of progression naturally ushers in the long bridge to the finale, a link between movements which was entirely without precedent. The mysterious mood of the scherzo, the suspense of the soft drum



beats preparing a new disclosure, the sudden radiance of the major tonality, these wonders of the dreaming and creating artist no analyst, no technician, will ever account for in factual terms.

And so the symphony remains the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at once searching for causes, for explanations, and they have never ceased. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" [Schindler], and that the notes were suggested to him by the call of the goldfinch [Ries]. Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

Some writers would not agree with this. Grove, for example, assumed that Beethoven must have had a "personal purpose or idea" in mind when he put this stormy music to paper. "It is impossible," wrote Grove, "to resist a strong feeling of regret that in this and others of his symphonies Beethoven did not give us a clue to his in-

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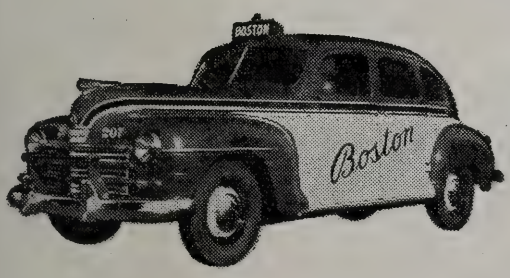
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tentions." That regret did not curb Sir George in the exercise of free speculation. Since the Symphony occupied its maker principally from 1805 till the end of 1807, and since 1806, the year of the Fourth Symphony, was also the time when Beethoven became secretly engaged to Theresa von Brunswick, there was nothing more natural than to look for signs of that touching love affair in both symphonies. Grove believed without question that Theresa was the *"Unsterbliche Geliebte."* The emotional outpourings of the Fifth Symphony were the outpourings of the famous love letters, transformed from the incoherence of words to the coherence and ordered power of notes. "The Recollections of Countess Theresa von Brunswick," written by her younger friend under the pseudonym "Mariam Tenger" and published in 1890, makes repeated allusion to a stormy scene which is described as having taken place in 1796 between the excitable master and his then child pupil of fifteen. The Countess in her old age seemed to remember this scene with especial vividness, and Grove saw in it the very picture of the opening movement.

The composer, impatient at the shy girl's frightened and fumbling attempt at a sonata, stamped out of the house into a blizzard while the alarmed Theresa hurried after him with his hat and cloak.

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Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz)
Copland	"El Salón México," "Appalachian Spring," "A Lincoln Portrait." (Speaker: Melvyn Douglas)
Debussy	"The Afternoon of a Fawn" "La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor)
Harris	Symphony No. 3
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Khatchatourian	Piano Concerto (Soloist: William Kapell)
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Mendelssohn	Symphony No. 4 ("Italian")
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); E-flat (184); C major (388), Air of Pamina, from "The Magic Flute" (Dorothy Maynor)
Piston	Prelude and Allegro for Organ and Strings (E. Power Biggs)
Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Shastakovitch	Symphony No. 9
Schubert	"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 5, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
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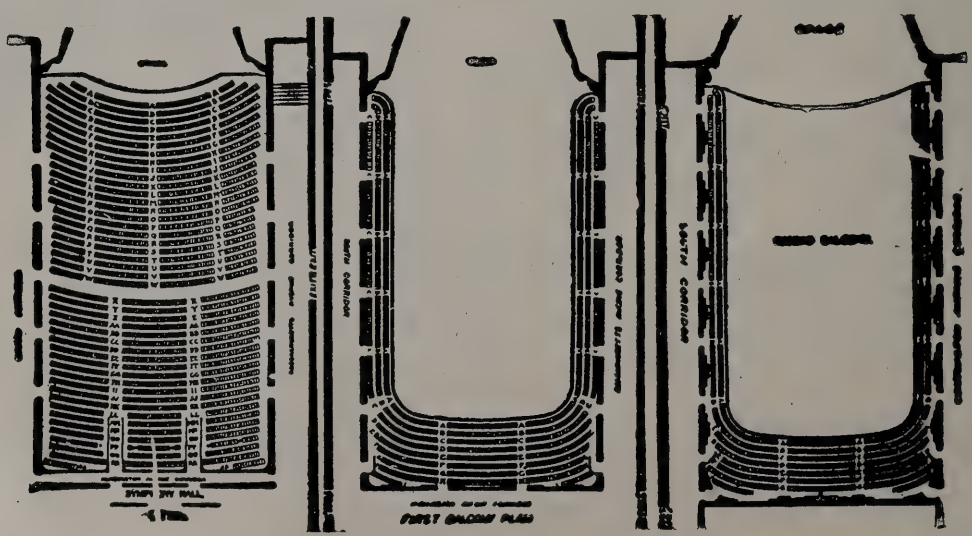
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

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with historical and descriptive notes by

JOHN N. BURK

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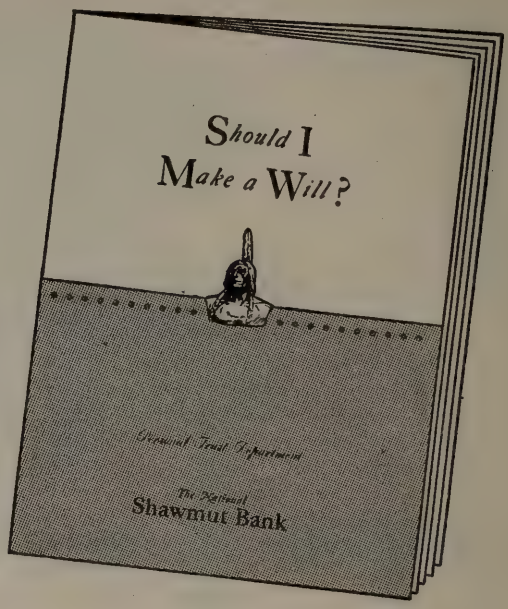
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EUROPEAN POSTERS

The Boston Symphony is starting this season's series of exhibitions by showing a group of European posters. Since the later nineteenth century there has been a steady development in the quality of posters, the result in large measure of the participation in this movement of such artists as Chéret, Manet, Toulouse-Lautrec, Bonnard, Vallotton, Walter Crane, Millais, Beardsley, Brangwyn, and many others. Increasingly, serious artists and designers, both in France and England, entered this field, and since the poster is essentially a popular art and very much in the public eye, it has had and should continue to have a considerable constructive influence on popular taste.

Today many gifted painters and designers, both in Europe and America, are working as commercial artists, though in this country perhaps less in the production of posters than in other forms of advertising. Nevertheless, especially in the advertisements of many of the larger American firms, there has more recently been a distinct decline in the direction of the sensational, the cheap, and the banal. It may be of interest, therefore, to present such an exhibition at this time to show some of the European achievements in this form of advertising art, both as milestones in its development and as examples of its quality during the period represented.

It is not easy to produce a really good poster. A design for this purpose must be so clear and striking that it not only will attract attention but also will be understood at a glance. Though many posters fulfill these minimum requirements, often in a distressingly strident fashion, few stand up under closer examination. We have tried in this group to show those which not only can bear but also deserve a second look. We hope that they may show that a strong and imaginative design, carried out with good drawing and thoughtful organization of color, is both more persuasive and more satisfying than that all too usual vulgarity of subject and crudeness of presentation to which we are today so



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constantly subjected in so many ways.

In selecting the material for this exhibition, the emphasis has been placed rather on interest of subject and treatment, with a certain amount of variety, than on historical completeness. War posters were deliberately excluded, and the group was limited to European productions as being perhaps less generally known than American.

Chéret, a contemporary of Toulouse-Lautrec, was the leading French poster artist toward the end of the last century, while Fouqueray attained his greatest prominence at the time of the First World War. The great German nineteenth century romantic classicist, Arnold Boecklin, is represented by an original painting for the poster announcing an exhibition of his work. Stelletski, in a poster advertising an exhibition for the benefit of Russian artists in Paris, draws on the Byzantine artistic heritage of his country for a most interesting design, while the other Russian poster with St. George and the Dragon shows an excellent use of a handsome inscription with results reminiscent of a page from an illuminated manuscript.

The poster publicizing an exhibition for the benefit of wounded Belgian soldiers shows something of the violence of expressiveness achieved in the best of the war posters, though its use of a symbolic figure instead of an actual scene makes it more classic in appeal and less dated in content. Fred Taylor is one of the many competent designers of English travel posters; Sennett, Brown, Angrave, and Shoesmith are others of this group. Their posters are generally representative of the good work done in England in this field during the more recent years before the last war.

RICHARD B. K. MCLANATHAN

• • •

"ROMEO AND JULIET" RECORDING

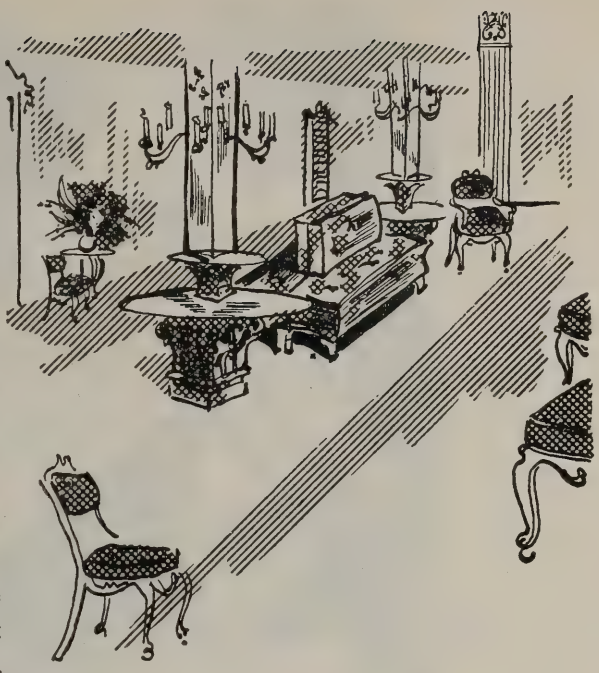
Under the heading "Concert Records," the "New Yorker" has this to say:

Four excerpts from the second suite of Prokofieff's lengthy "Romeo and Juliet" ballet score have been recorded by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, in Victor album 1129. The re-

sult is magnificent. This music, which was composed in 1935, has, for some reason, never been put on records before in this country, and it is fortunate that it has been given such an exquisite performance the first time out. Probably none of our other important orchestras could have played it so well. I haven't heard the score all the way through, but it's a reasonable guess that these parts reflect the character of the whole. They are almost completely impersonal, but fascinatingly theatrical in their interpretation of episodes from the great romantic tragedy. I was interested in comparing Prokofieff's approach to the theme with that of Tschaikowsky, whose fantasy overture on the same subject is one of his most gratifying works. Prokofieff's music is, as you might expect, more intellectual, and it is satisfying because of the way it contrasts the dramatic forces involved. It is also less moving and less noble, though extremely persuasive on its own terms.

The first of the four excerpts, "Montagues and Capulets," is, I think, the best. A fragile dance theme, which evokes a vision of a pitiable Juliet, is threaded through heavier music picturing a relentless, lumbering promenade by the heads of the two families. "Juliet the Maiden," "Dance," and "Romeo and Juliet's Grave" are the other movements. In the first, a light and impetuous theme is now and then reined in by more sober and romantic music. The second is a graceful, fleet, but not entirely festive piece; and the last, and longest, movement is grave, tragic music that eventually becomes an apotheosis of the whole story.

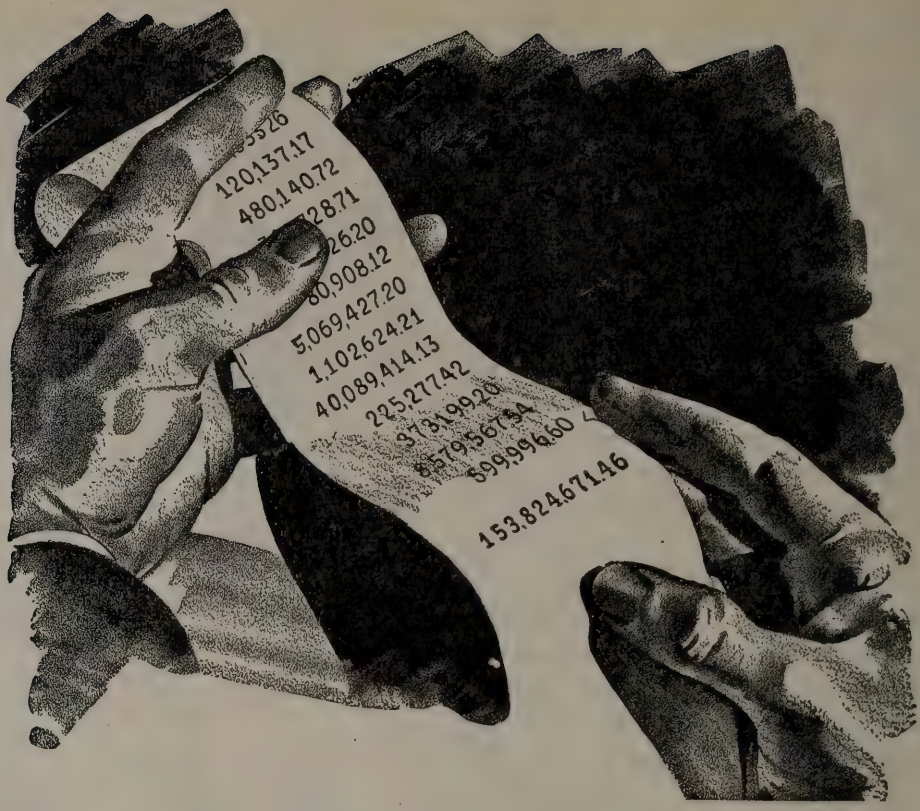
"Romeo and Juliet" represented Prokofieff's first attempt to harness his creative instincts, after sixteen years away from Russia, to the stern artistic doctrines of the Soviet Union. The compromise apparently was no trouble at all.



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Second Program

FRIDAY AFTERNOON, October 17, *at* 2:30 *o'clock*

SATURDAY EVENING, October 18, *at* 8:30 *o'clock*

William Schuman.....Symphony No. 3

(In two parts, and four movements)

I. *a.* Passacaglia *b.* Fugue
II. *c.* Chorale *d.* Toccata

Strauss.....“Don Juan,” Tone Poem (after Nikolaus Lenau), *Op.* 20

INTERMISSION

Ravel.....“Ma Mère l'Oye” (“Mother Goose”), Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. Petit Poucet
(Hop o'My Thumb)
III. Laideronette, Impératrice des Pagodes
(Laideronette, Empress of the Pagodas)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
(The Fairy Garden)

Sibelius.....Symphony No. 5 in E-flat, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

This program will end about 4:30 o'clock on Friday Afternoon, 10:30 on Saturday Evening.

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"The Berkshire" does more than compliment Tanglewood in its title — a large part of the proceeds from the first sets sold will be presented to the scholarship fund of the Berkshire Music Center, the summer school of the Orchestra at Tanglewood, of which Dr. Koussevitzky is the Director. This is a potential contribution of $100,000.

Those who wish to obtain full information about "The Berkshire" should address Radio Corporation of America, RCA Victor Division, Consumer Custom Products Dept., 745 Fifth Avenue, New York City.

SYMPHONY NO. 3

By WILLIAM HOWARD SCHUMAN

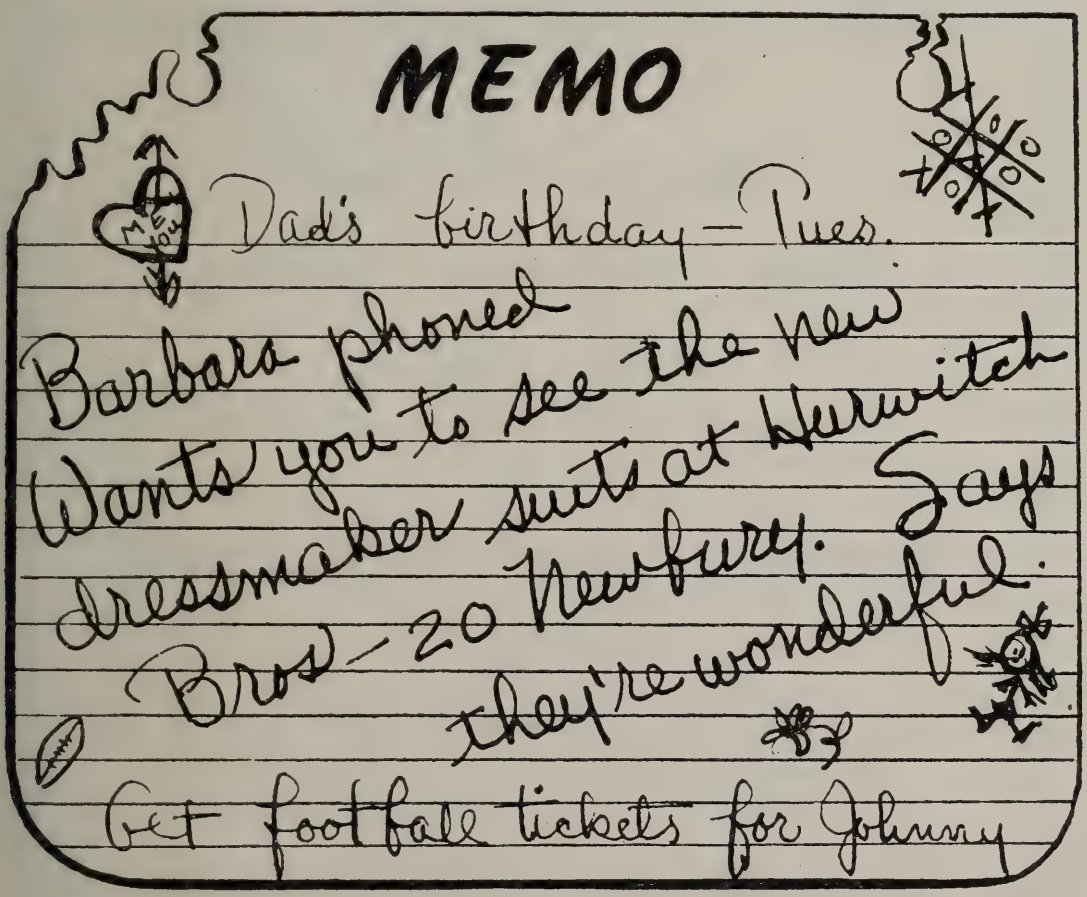
Born in New York City, August 4, 1910

This symphony was composed in January, 1941, and first performed at these concerts on October 17 of that year. On the title page is inscribed, "This work is for Serge Koussevitzky."

The Third Symphony took the first award of the Critics' Circle of New York for 1942. The Symphony has since been performed by the orchestras of Detroit (under Karl Krueger), San Francisco (Pierre Monteux), New York City Symphony (Leonard Bernstein), Los Angeles Philharmonic (Alfred Wallenstein), Janssen Symphony (Werner Janssen), the London BBC (Sir Adrian Boult). Paul Kletzki presented it in Copenhagen and Paris. There has been a recent performance in Berlin.

The orchestration calls for two flutes and piccolo, three oboes and English horn, E-flat clarinet, two B-flat clarinets and bass clarinet, two bassoons, four horns, four trumpets, four trombones and tuba, timpani, snare drum, bass drum, cymbals, xylophone, and strings. Additional instruments are listed as optional but not obligatory: "To obtain the best results, they are most desirable." They are a third flute and second piccolo, a third oboe, a third bassoon and contra-bassoon, a quartet of horns, and a piano.

WILLIAM SCHUMAN'S First Symphony, for chamber orchestra, was composed in 1935. His Second Symphony, in one movement, was performed at the Boston Symphony concerts, February 17, 1939. He completed his Fourth Symphony in 1942. The Symphony for



Strings, which bears no number, had its first performance by this orchestra November 12, 1943. The Symphony No. 3 is in two parts, with two connected movements in each.

PART 1. The Passacaglia theme (in triple beat) is given by the violas, followed in turn on rising semi-tones by the string sections and then the winds. This development is in strict four-part canon. As the strings complete the canonic line, they reinforce (*pizzicato*) the wind instruments. The variation which follows is a paraphrase of the theme by trumpets and trombones against a string background of consistent harmonic and rhythmic texture. A transition, whose melodic material refers to the theme, leads to the next variation. Here the wood winds have melodic variations against a harmonic background with rhythms related to a fragment of the theme. Another transition leads to the final two variations. The first of these is a long melodic version of the theme (violins) which continues with the canonic material of the first part of the movement. The background consists of flowing figures in the lower strings. The dynamics are at first soft and the note durations long. As the dynamics increase, the note durations become faster and an agitated section is reached. A climax leads to the final variation. Here the strings set a characteristic harmonic and rhythmic background. The four trombones give the final summary of the Passacaglia theme. This leads without pause into the Fugue.

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The subject (*Vigoroso* – in common time) is related in pitch design to the Passacaglia theme, but is of a very different rhythmic nature. It is stated in turn by the horns (supported *pizzicato* by the violas and 'cellos), violins, violas and 'cellos, tuba and basses, wood winds, trombones, and finally trumpets. Save for the horns there is a three and one-half bar codetta after each entrance. The opening section of the Fugue relates to the same section of the Passacaglia. The entrances are on rising semi-tones from B-flat through E; the Passacaglia entrances were from E through B-flat. The development is also canonic and in the Fugue runs into seven parts. At the conclusion of this section, the four trumpets have an extended episode leading to a transition in the wood winds and horns to the first variation on the Fugue subject. This is stated by the English horn unaccompanied. The extended developments which follow are for wood winds and strings only. A climax is reached with the entrance of the timpani soon joined by the strings in setting a characteristic rhythmic background against the second variation of the Fugue subject. After development of this variation, the final section begins. In it there are three elements: an organ point around E-flat (related to the preceding variation), a third variation of the subject in dialogue form between wood winds and strings, and a



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melodic dialogue between trombones and horns. There is a coda wherein the Fugue subject in an altered augmentation is set against the first variation. Continuation of these lines and the introduction of related materials brings Part One to a close.

PART 2. The Chorale (*Andantino* — in common time) opens with an introduction in the violas and 'cellos divided. The Chorale melody is then given by the solo trumpet. It is a variation of the Passacaglia theme. The movement is concerned with various treatments and extensions of this Chorale. The last movement follows without pause.

The Toccata, as the name implies, is a display piece. The rhythm for the principal theme is first given by the snare drum. The opening developments, as in Part One, are canonic. A transition leads into a cadenza-like section for all the strings. The closing sections of the work include a rhythmic treatment of the Chorale, developments of the Toccata theme and new material.

The composer attended the public schools in New York, and graduated with Bachelor of Science and Master of Arts degrees from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He taught for several years at Sarah Lawrence

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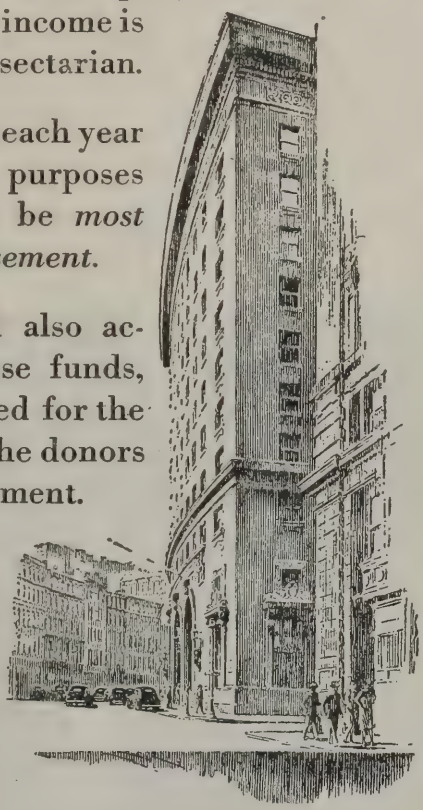
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College, in Bronxville, New York, and is interested in problems of progressive education in relation to the arts. He held a Guggenheim fellowship (1939–40, 1940–41).

He has served as editor for G. Schirmer, Inc., and in 1945 became President of the Julliard School of Music.

Schuman's American Festival Overture, composed in the summer of 1939 for special concerts of American music by the Boston Symphony Orchestra, was first performed at one of these concerts in Symphony Hall on October 6, 1939. The music of William Schuman was first performed by a major orchestra when his Second Symphony was introduced in Boston.

His "Prayer in Time of War" was first performed by this orchestra October 6, 1944, and his Symphony for Strings November 12, 1943. Mr. Schuman has also composed a William Billings Overture (1943), "Side Show for Orchestra" (1944), and a Violin Concerto (1946). His Secular Cantata No. 2, "A Free Song," for chorus and orchestra (which took the First Pulitzer Music Prize for 1943), a setting of Walt Whitman, was performed by this orchestra on March 26, 1943. He has also written for chorus with orchestra the First Secular Cantata, "This is Our Time," and a Prologue; choral music *a cappella* — a Choral Étude, Prelude, and "Truth Shall Deliver — A Ballad of Good Advice"; for chorus with piano accompaniment — *"Requiescat,"* and



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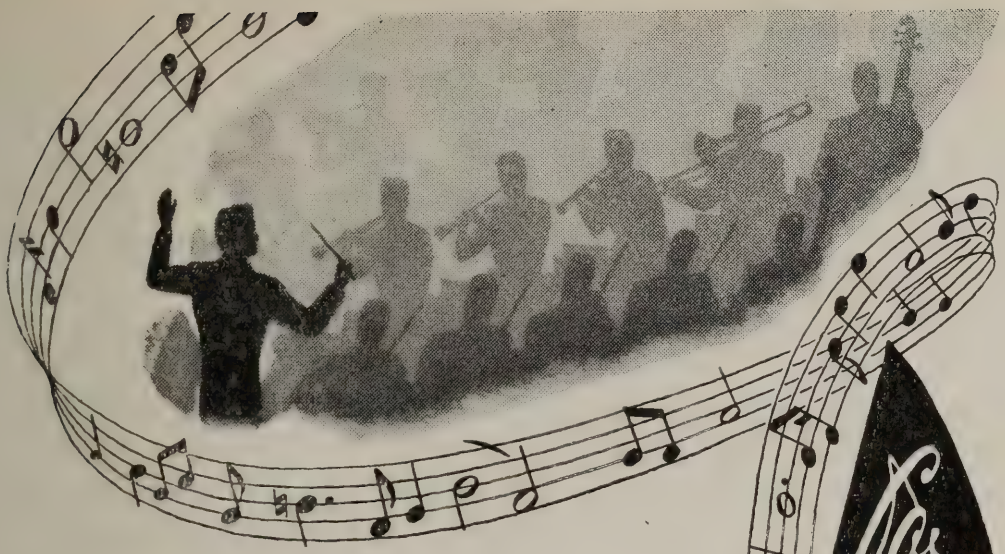


"Holiday Song." The Ballet "Undertow" was produced by the Ballet Theatre in 1945.

Chamber music in addition to the First Symphony mentioned above, includes a Concerto for Piano and small orchestra, a quartetino for Four Bassoons, and three string quartets.

Paul Rosenfeld wrote of William Schuman for *The Musical Quarterly* in July, 1939, on the basis of the music he had heard: "A previous season had brought to light his very shapely Second String Quartet and revealed among other facts the modernity of his style. It is entirely a melodic one. The harmonic consistency is unusually distinguished; the counterpoint is very openly spaced. The Quartet's melodic lines were noticeably long: the middle movement indeed is a piece of beautifully sustained song pervaded by a sensuousness not invariably to be found in modern music. The sonorities are fresh and singularly crystalline. Schuman once had frequented Tin-Pan Alley; there, perhaps, he had developed the virtuosity apparent in his instrumental style. Later he began loathing what he was doing there, loathing what the others were doing, the others he was obliged continually to meet. Then he heard 'Till Eulenspiegel' and the Symphony of Franck. Besides, novel sounds haunting his imagination were prompting him to serious work. And Tin-Pan Alley suddenly became





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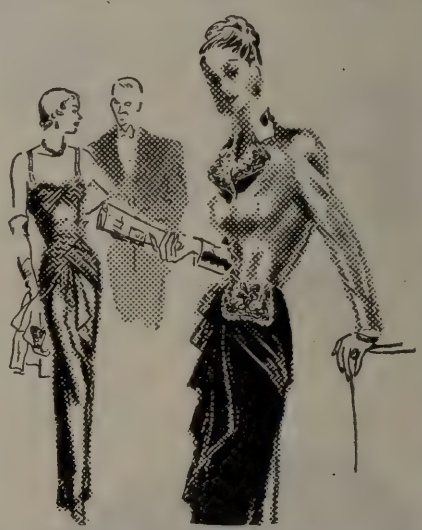
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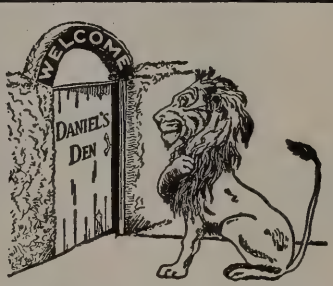
a thing of the past.

"In the Second Symphony his structural style has energy and grandeur. The effects are large and ample, the feeling is elevated. Again the instrumentation is strikingly fresh, plainly that of a musician with a new sonority. The raucous and sensuous sound reflects the world of mechanism and industrial techniques; its closer parallels are in Varèse and Chavez; but it is clear and firm in its own way. One hears it in the lowing, groaning ox-horn-like onset of the piece and the jagged principal subject. The Symphony testifies to the presence of something primitive in the composer's feeling, a fierceness and an earthiness. Indeed, a fixed and almost murderous vehemence seems to express itself in the *ostinato* of the initial movement. And the feeling plainly is unified. . . . While the *ostinato* of the opening movement has an almost painful insistence, it differs thoroughly from that of Rovel's *Bolero;* there is continual melodic contrast and development. The warm, very slow second movement again has the unmistakable accent of passion and achieves a small climax. And while there seem to be a couple of repetitious measures in the *finale,* the movement builds up strongly to the end. One has the sense of some force, originally fixed and deadly, which is subjected to a new incarnation, and finally moves joyously unified and with a gesture of embrace out towards life."

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"DON JUAN," TONE POEM (AFTER NICOLAUS LENAU), *Op. 20*

By RICHARD STRAUSS

Born at Munich, June 11, 1864

"Don Juan" was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

The most recent performance in this series was on January 17, 1947 when Walter Bruno Conducted.

THE Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" –

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"Aus Italien," and a "Tone Poem" — "Macbeth." He had ready for his Weimar audience at the second concert of the season a new tone poem, "Don Juan," which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His 'Don Juan,' two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose 'Don Juan' has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

~

The "Don Juan" of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl):

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Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(*To Diego*)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

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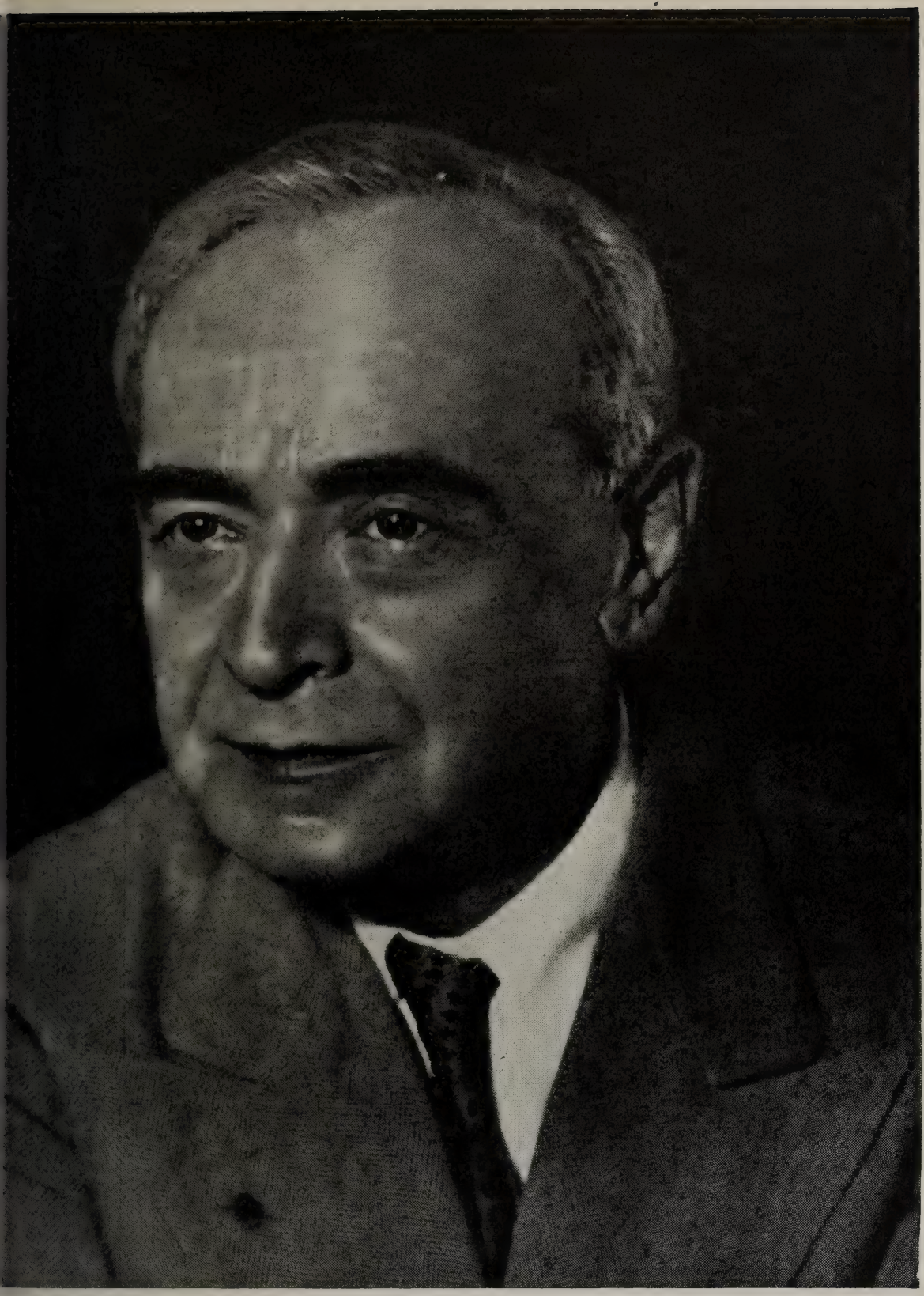


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(To Diego)

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The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to

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bring in Mozartean characters — Donna Anna and Zerlina, finding a place for the statue and the fatal supper — a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" — a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music — at first a portrait of the impulsive and fiery hero of Lenau — a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.



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By MAURICE RAVEL

Born at Giboure, Basses-Pyrênées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts*, in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor), and the most recent January 3, 1941.

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

THE French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in desperation of her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T.



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Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderelle," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Independante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Durany, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the *Théâtre des Arts,* Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apoth-

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."



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eosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb; the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodas."* The French give the name *"pagode"* to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A *"laideron"* is an ugly young girl or young woman. There is this quotation from *"Serpentin Vert"* by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote

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romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The *pagodes* and *pagodines* began to sing and play on instruments; some had the oboes made of walnut shells; some had violas made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

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"Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

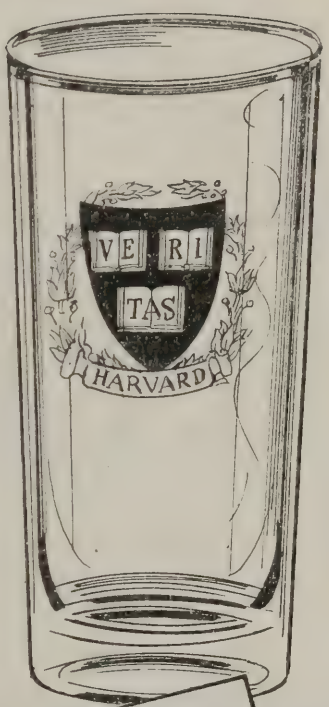
"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

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V. *"The Fairy Garden." Lent et grave,* C major, 3-4. The movement is based on the opening theme for strings.

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By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsingfors, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsingfors, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922.

It is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, timpani and strings.

The most recent performance in this series was on January 4, 1946.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his programme music, and composed "The Dryad" in 1911, the "*Scènes Historiques*" in 1912, "The Bard" and "Luonnotar" in 1913, "Oceanides" in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for another tone poem "King Fjalar," rejected pro-

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posals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should

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have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer, who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . .God opens his door for a moment and his orchestra plays the fifth symphony."

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Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsingfors, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsingfors, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important



work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.
"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher.

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The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

~

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without

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saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness created a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkinding spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad

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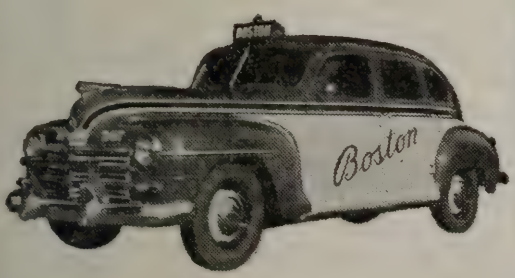
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VICTOR RED SEAL RECORDS

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

Bach, C. P. E.	Concerto for Orchestra in D major
Bach, J. S.	Brandenburg Concertos Nos. 2, 3, 4, and 5 Suite Nos. 2 and 3
Beethoven	Symphonies Nos. 2 and 8; Missa Solemnis
Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust", Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz)
Copland	"El Salón México," "Appalachian Spring," "A Lincoln Portrait." (Speaker: Melvyn Douglas)
Debussy	"The Afternoon of a Faun" "La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor)
Harris	Symphony No. 3
Haydn	Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Khatchatourian	Piano Concerto (Soloist: William Kapell)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4 ("Italian")
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); E-flat (184); C major (388), Air of Pamina, from "The Magic Flute" (Dorothy Maynor)
Piston	Prelude and Allegro for Organ and Strings (E. Power Biggs)
Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"; "Romeo and Juliet," Suite; Symphony No. 5
Rachmaninoff	"Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording), Pavane
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Shostakovitch	Symphony No. 9
Schubert	"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 5, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor

12-8 rhythm of the first movement naturally divides into short bars of triple rhythm (3-4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening — a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succes-

*Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.



Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

SCHEDULE OF CONCERTS, Season 1947–1948

OCTOBER

10–11	Boston	(Fri.–Sat. I)
*14	Boston	(Tues. A)
17–18	Boston	(Fri.–Sat. II)
*21	Providence	(1)
24–25	Boston	(Fri.–Sat. III)
26	Boston	(Sun. a)
*28	Cambridge	(1)
31–Nov. 1	Boston	(Fri.–Sat. IV)

NOVEMBER

*4	Boston	(Tues. B)
7–8	Boston	(Fri.–Sat. V)
*11	New Haven	(1)
12	New York	(Wed. 1)
13	New Brunswick	
14	Brooklyn	(1)
15	New York	(Sat. 1)
*18	Providence	(2)
21–22	Boston	(Fri.–Sat. VI)
23	Boston	(Sun. b)
*25	Cambridge	(2)
28–29	Boston	(Fri.–Sat. VII)

DECEMBER

*2	Pittsburgh	
3	Cincinnati	
4	Bloomington	
5	Chicago	(1)
6	South Bend	
7	Chicago	(2)
8	Ann Arbor	
*9	Detroit	
10	Rochester	
12–13	Boston	(Fri.–Sat. VIII)
*16	Cambridge	(3)
19–20	Boston	(Fri.–Sat. IX)
26–27	Boston	(Fri.–Sat. X)
28	Boston	(Sun. c)

JANUARY

2–3	Boston	(Fri.–Sat. XI)
9–10	Boston	(Fri.–Sat. XII)
*13	New London	
14	New York	(Wed. 2)
15	Washington	
16	Brooklyn	(2)
17	New York	(Sat. 2)
*20	Hartford	(1)
23–24	Boston	(Fri.–Sat. XIII)
25	Boston	(Sun. d)
*27	Boston	(Tues. C)
30–31	Boston	(Fri.–Sat. XIV)

FEBRUARY

*3	Providence	(3)
6–7	Boston	(Fri.–Sat. XV)
*10	Cambridge	(4)
13–14	Boston	(Fri.–Sat. XVI)
*17	New Haven	(2)
18	New York	(Wed. 3)
19	White Plains	
20	Brooklyn	(3)
21	New York	(Sat. 3)
*24	Boston	(Tues. D.)
27–28	Boston	(Fri.–Sat. XVII)
29	Boston	(Sun. e)

MARCH

*2	Providence	(4)
5–6	Boston	(Fri.–Sat. XVIII)
*9	Cambridge	(5)
12–13	Boston	(Fri.–Sat. XIX)
15	Northampton	
*16	New Haven	(3)
17	New York	(Wed. 4)
18	Hunter College	
19	Brooklyn	(4)
20	New York	(Sat. 4)
*23	Boston	(Tues. E)
25–27	Boston	(*Thurs.*–Sat XX
*30	Providence	(5)

APRIL

2–3	Boston	(Fri.–Sat. XXI)
*6	Cambridge	(6)
9–10	Boston	(Fri.–Sat. XXII)
*13	Hartford	(2)
14	New York	(Wed. 5)
15	Philadelphia	
16	Brooklyn	(5)
17	New York	(Sat. 5)
*20	Boston	(Tues. F)
23–24	Boston	(Fri.–Sat. XXIII)
25	Boston	(Sun. f)
*27	Boston	(Pension Fund)
30–May 1	Boston	(Fri.–Sat. XXIV)

*Broadcast, ABC, 9:30–10:30 E.S.T.

sion of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and 'cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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SIXTY-SEVENTH SEASON 1947 - 1948

SYMPHONY HALL

Boston Symphony Orchestra

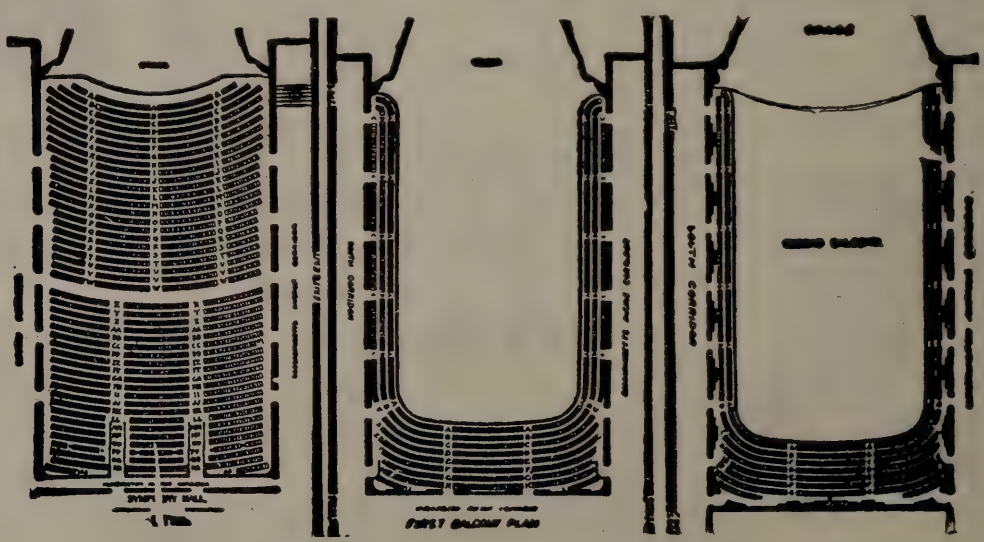
SERGE KOUSSEVITZKY, *Music Director*

SIX SUNDAY AFTERNOON

CONCERTS AT 3:30

OCTOBER 26	JANUARY 25
NOVEMBER 23	FEBRUARY 29
DECEMBER 28	APRIL 25

A few season tickets for this series still available at the box office.



Third Program

FRIDAY AFTERNOON OCTOBER 24, 1947 *at* 2:30 *o'clock*

SATURDAY EVENING OCTOBER 25, 1947 *at* 8:30 *o'clock*

COWELL.....Short Symphony (No. 4)

I. Hymn: Allegro
II. Ballad: Andante
III. Dance: Vivace
IV. Fuguing Tune: Moderato con moto
(First Performance)

HONEGGER.....Symphony for Strings

Molto moderato
Adagio mesto
Vivace, non troppo

INTERMISSION

BRAHMS.....Concerto for Violin and Orchestra, in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

SOLOIST
GINETTE NEVEU

This program will end about 4:25 on Friday Afternoon 10:25 o'clock on Saturday Evening

BALDWIN PIANO **VICTOR RECORDS**

The concerts on Tuesday Evenings will be broadcast (9:30 – 10:30) on the network of the American Broadcasting Company.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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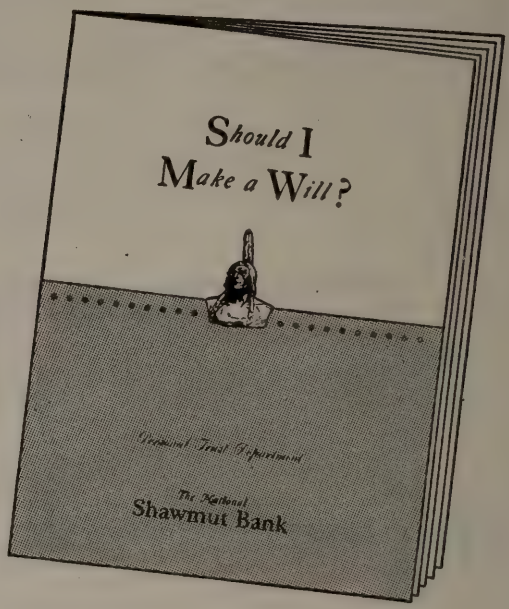
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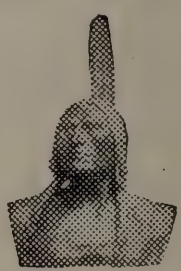
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SYMPHONIANA

European Posters
"Romeo and Juliet" Recording

EUROPEAN POSTERS

The Boston Symphony is starting this season's series of exhibitions by showing a group of European posters. Since the later nineteenth century there has been a steady development in the quality of posters, the result in large measure of the participation in this movement of such artists as Chéret, Manet, Toulouse-Lautrec, Bonnard, Vallotton, Walter Crane, Millais, Beardsley, Brangwyn, and many others. Increasingly, serious artists and designers, both in France and England, entered this field, and since the poster is essentially a popular art and very much in the public eye, it has had and should continue to have a considerable constructive influence on popular taste.

Today many gifted painters and designers, both in Europe and America, are working as commercial artists, though in this country perhaps less in the production of posters than in other forms of advertising. Nevertheless, especially in the advertisements of many of the larger American firms, there has more recently been a distinct decline in the direction of the sensational, the cheap, and the banal. It may be of interest, therefore, to present such an exhibition at this time to show some of the European achievements in this form of advertising art, both as milestones in its development and as examples of its quality during the period represented.

It is not easy to produce a really good poster. A design for this purpose must be so clear and striking that it not only will attract attention but also will be understood at a glance. Though many posters fulfill these minimum requirements, often in a distressingly strident fashion, few stand up under closer examination. We have tried in this group to show those which not only can bear but also deserve a second look. We hope that they may show that a strong and imaginative design, carried out with good drawing and thoughtful organization of color, is both more persuasive and more satisfying than that all too usual vulgarity of subject and crudeness of presentation to which we are today so



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The vamp rising towards the lower hemline . . . the new wrap-around detail . . . the so comfortable open toe . . . the much favored sling heel . . . all in dove-soft suede *plus* your choice of black, brown, wine or green. 17.95.

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- Boston
- Wellesley



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Red . . . Toast . . .
Blue . . . Chartreuse
$25

Makanna, Inc.

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constantly subjected in so many ways.

In selecting the material for this exhibition, the emphasis has been placed rather on interest of subject and treatment, with a certain amount of variety, than on historical completeness. War posters were deliberately excluded, and the group was limited to European productions as being perhaps less generally known than American.

Chéret, a contemporary of Toulouse-Lautrec, was the leading French poster artist toward the end of the last century, while Fouqueray attained his greatest prominence at the time of the First World War. The great German nineteenth century romantic classicist, Arnold Boecklin, is represented by an original painting for the poster announcing an exhibition of his work. Stelletski, in a poster advertising an exhibition for the benefit of Russian artists in Paris, draws on the Byzantine artistic heritage of his country for a most interesting design, while the other Russian poster with St. George and the Dragon shows an excellent use of a handsome inscription with results reminiscent of a page from an illuminated manuscript.

The poster publicizing an exhibition for the benefit of wounded Belgian soldiers shows something of the violence of expressiveness achieved in the best of the war posters, though its use of a symbolic figure instead of an actual scene makes it more classic in appeal and less dated in content. Fred Taylor is one of the many competent designers of English travel posters; Sennett, Brown, Angrave, and Shoesmith are others of this group. Their posters are generally representative of the good work done in England in this field during the more recent years before the last war.

RICHARD B. K. MCLANATHAN

• • •

"ROMEO AND JULIET" RECORDING

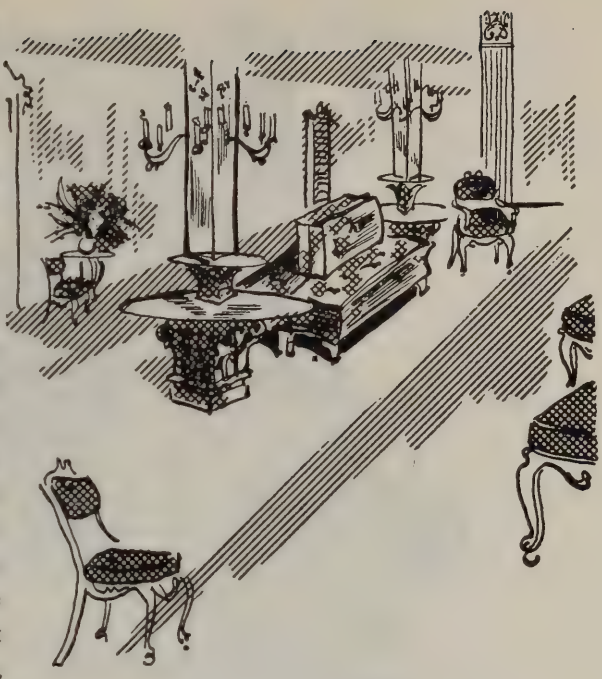
Under the heading "Concert Records," the "New Yorker" has this to say:

Four excerpts from the second suite of Prokofieff's lengthy "Romeo and Juliet" ballet score have been recorded by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, in Victor album 1129. The re-

sult is magnificent. This music, which was composed in 1935, has, for some reason, never been put on records before in this country, and it is fortunate that it has been given such an exquisite performance the first time out. Probably none of our other important orchestras could have played it so well. I haven't heard the score all the way through, but it's a reasonable guess that these parts reflect the character of the whole. They are almost completely impersonal, but fascinatingly theatrical in their interpretation of episodes from the great romantic tragedy. I was interested in comparing Prokofieff's approach to the theme with that of Tschaikowsky, whose fantasy overture on the same subject is one of his most gratifying works. Prokofieff's music is, as you might expect, more intellectual, and it is satisfying because of the way it contrasts the dramatic forces involved. It is also less moving and less noble, though extremely persuasive on its own terms.

The first of the four excerpts, "Montagues and Capulets," is, I think, the best. A fragile dance theme, which evokes a vision of a pitiable Juliet, is threaded through heavier music picturing a relentless, lumbering promenade by the heads of the two families. "Juliet the Maiden," "Dance," and "Romeo and Juliet's Grave" are the other movements. In the first, a light and impetuous theme is now and then reined in by more sober and romantic music. The second is a graceful, fleet, but not entirely festive piece; and the last, and longest, movement is grave, tragic music that eventually becomes an apotheosis of the whole story.

"Romeo and Juliet" represented Prokofieff's first attempt to harness his creative instincts, after sixteen years away from Russia, to the stern artistic doctrines of the Soviet Union. The compromise apparently was no trouble at all.



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Third Program

FRIDAY AFTERNOON OCTOBER 24, 1947 *at* 2:30 *o'clock*

SATURDAY EVENING OCTOBER 25, 1947 *at* 8:30 *o'clock*

RICHARD BURGIN *Conducting*

COWELL.....Short Symphony (No. 4)

I. Hymn: Allegro
II. Ballad: Andante
III. Dance: Vivace
IV. Fuguing Tune: Moderato con moto

(*First Performance*)

BRAHMS.....Concerto for Violin and Orchestra, in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

INTERMISSION

HINDEMITH.....Symphonia Serena

Moderately fast
Geschwindmarsch by Beethoven, Paraphrase
Colloquy
Finale; gay

(*First performance in Boston*)

SOLOIST

GINETTE NEVEU

This program will end about 4:20 on Friday Afternoon
10:20 o'clock on Saturday Evening

BALDWIN PIANO VICTOR RECORDS

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

SCHEDULE OF CONCERTS, Season 1947–1948

OCTOBER		
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DECEMBER		
*2	Pittsburgh	
3	Cincinnati	
4	Bloomington	
5	Chicago	(1)
6	South Bend	
7	Chicago	(2)
8	Ann Arbor	
*9	Detroit	
10	Rochester	
12–13	Boston	(Fri.–Sat. VIII)
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28	Boston	(Sun. c)
JANUARY		
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29	Boston	(Sun. e)
MARCH		
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5–6	Boston	(Fri.–Sat. XVIII)
*9	Cambridge	(5)
12–13	Boston	(Fri.–Sat. XIX)
15	Northampton	
*16	New Haven	(3)
17	New York	(Wed. 4)
18	Hunter College	
19	Brooklyn	(4)
20	New York	(Sat. 4)
*23	Boston	(Tues. E)
25–27	Boston	(*Thurs.*–Sat XX)
*30	Providence	(5)
APRIL		
2–3	Boston	(Fri.–Sat. XXI)
*6	Cambridge	(6)
9–10	Boston	(Fri.–Sat. XXII)
*13	Hartford	(2)
14	New York	(Wed. 5)
15	Philadelphia	
16	Brooklyn	(5)
17	New York	(Sat. 5)
*20	Boston	(Tues. F)
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*27	Boston	(Pension Fund)
30–May 1	Boston	(Fri.–Sat. XXIV)

*Broadcast, ABC, 9:30–10:30 E.S.T.

SHORT SYMPHONY (NO. 4)

By HENRY COWELL

Born in Menlo Park, California, March 11, 1897

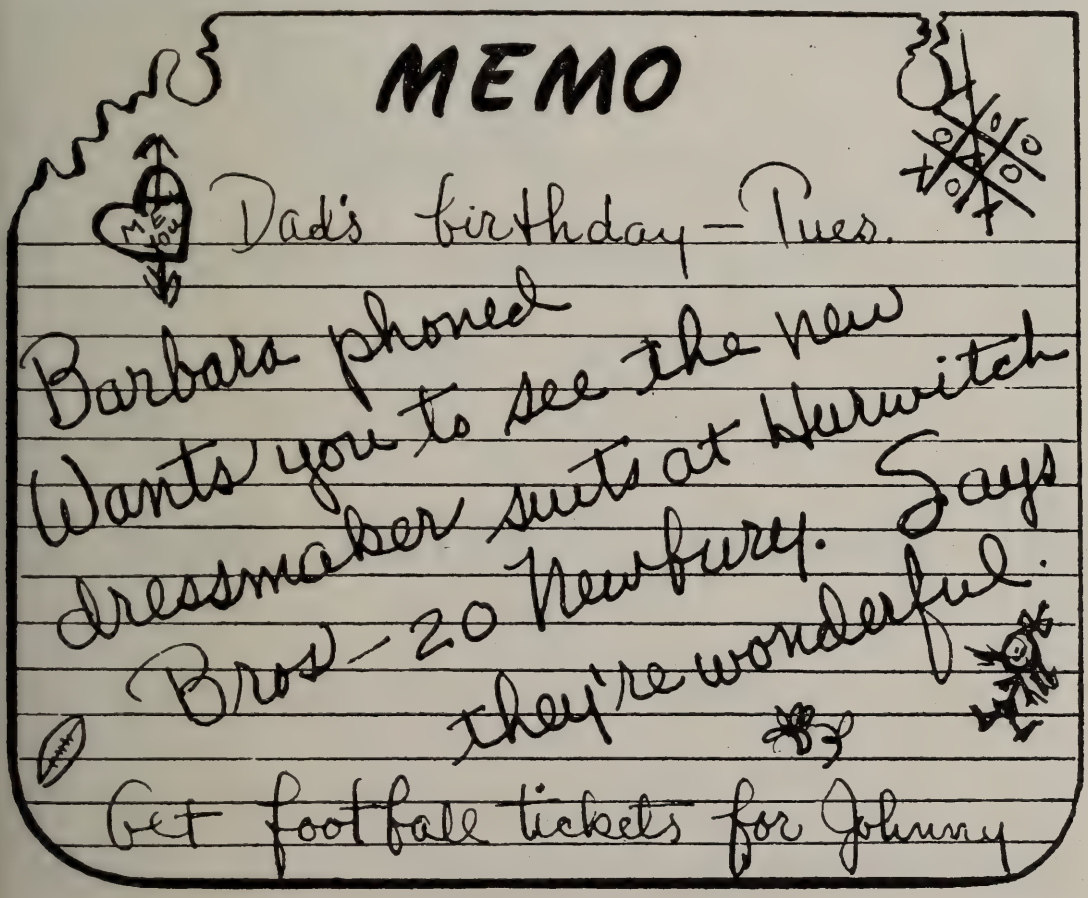
Composed in 1946, this Symphony is having its first performances.

The score calls for three flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, harp, timpani, percussion (snare drum, bass drum, cymbals, chimes, bells), and strings.

HENRY COWELL, whose Hymn and Fuguing Tune No. 2 for String Orchestra was first performed at these concerts on March 29, 1946, has turned to this form of early Americana for subjects in a number of his works, including the Fourth Symphony.

Yet, according to notes supplied by Mrs. Henry Cowell, the Short Symphony, like the Hymn and Fuguing Tunes by this composer, "is not an imitation of the old hymns but a development from them, the larger form imposing greater freedom, with increased variety of rhythm and tempo, modal modulation, contrast of tonal color, and more extended polyphony."

"The first movement of Henry Cowell's Short Symphony presents without any introduction the melodic material on which the entire composition is based. The movement consists of three contrasting



hymn-like tunes. The first is in chorale or psalm-tune style, with variations; next comes a flowing andante melody, and last an energetic modal melody more strictly in the shaped-note hymn tradition than the first two. Each of these is repeated, with extended melodic development.

"In accordance with symphonic convention the next two movements are in song form and in dance form, based on secular American rhythmic and melodic elements. The second movement is built on a melody of the unaccompanied, narrative-ballad character, set in a tonal atmosphere suggestive of a backwoods landscape rather than a literal instrumental accompaniment. The dance movement, an elaborately-developed jig melody, has a strong Irish flavor and a strong family resemblance to the tunes played for square dancing and for the solo jig competitions among loggers from Maine to Washington, across the northern United States. This is a type of tune that turns up frequently in the compositions of Henry Cowell; due perhaps to his Irish parentage, it is a kind of lively music that appeals to him particularly.

"The last movement consists of an introduction, a fuguing tune and coda; the fullest development of the thematic material has been reserved for this movement. The fuguing tune is a development from the shaped-note style, with the addition of occasional dissonant notes

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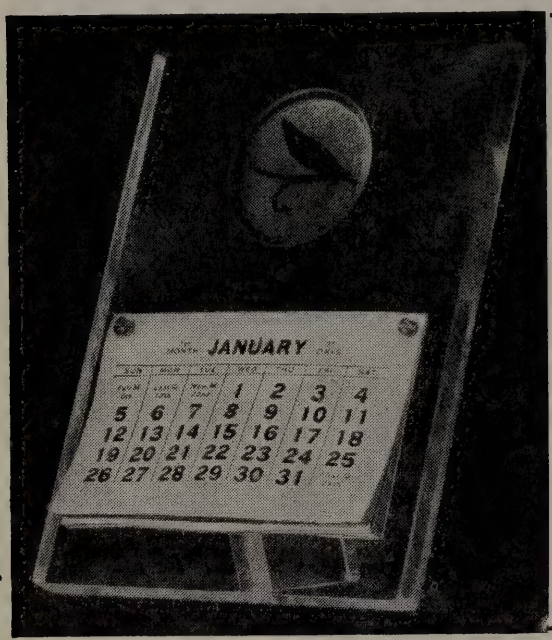
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in passing, retaining, however, the plainness of form and the polyphonic vigor of the style.

"When about 1941 Henry Cowell came across William Walker's 'Southern Harmony,' it recalled to him the music of Primitive Baptists in Kansas and Oklahoma which he had frequently heard as a boy, on visits to relatives there. The 'Southern Harmony' (1854) is in many ways the most interesting of the collections of hymns published by the old singing-school masters, for it makes no pretensions to any of the reforms so urgently undertaken by Lowell Mason and his brother, whose European training led them to find the lively musical practices of American congregations truly horrifying. William Walker's book keeps the traditional three-part writing and the melody in the tenor voice; it uses the four-shape system of the old fasola notes, and many of the melodies are traditional secular tunes, ballad and fiddle airs, adapted to more serious circumstances with consistent purity of taste and a remarkable sense for the sound of massed voices. The harmonies often lack the third of the chord; the many doublings created in practice by the fact that men, women and children each sang whichever part was most familiar, in the octave best suited to each voice, produced a resonance and vitality which has never been equalled in this country.



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"Shaped notes were first developed to accompany the British fasola system in this country, as an aid to sight singing, before the end of the 18th century. The notes were placed on the staff, and the rhythm indicated, as is usual; but each note had a specific shape which indicated its relation to the tonic. The itinerant singing-school masters used the shapes in their printed collections, thousands of copies of which are still in use in the Deep South and the Southwest from Florida to the brush arbors of the California highways.

"When he realized how widespread and uninterrupted a rural folk tradition the 'Southern Harmony' represents, Cowell began to wonder what the result would have been if our musical culture had not cut itself off from its living roots as it did during the last century, overawed by the achievements of Europe. Suppose the musical elements which formed the style of the shaped-note hymns had been allowed to develop and to penetrate our art music, what might they have become in the modern symphonic fabric? The result of this query has been a series of pieces for various instrumental combinations, all under the title: Hymn and Fuguing Tune. Among these are two for strings, one for full orchestra, one for symphonic band, several for piano, one for voices or instruments in three parts and another in five parts; one for viola and piano and the last (1947) for string quartet. In addition, several choral works derive from

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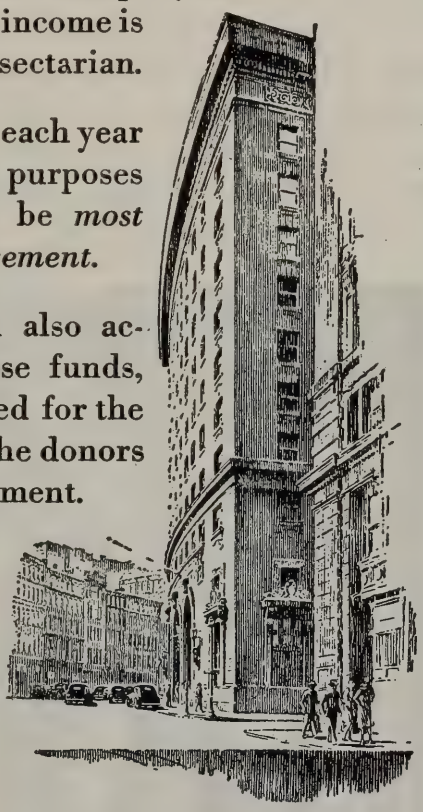
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this style, notably 'Fire and Ice,' for men's chorus and band, set to words by Robert Frost, and 'American Muse,' for two-part women's chorus and piano. A sonata for violin and piano and his fourth symphony, called Short Symphony, represent the most elaborate expansions of this material so far undertaken. These two works each begin with a hymn, and in addition to a fuguing tune they each have incorporated the Irish-American ballad style in their slow movements and have jig tunes for their scherzos, — tunes which, needless to say, are original, not quotations. The Irish mark is strong on all of the older secular folk music in the northern United States, and is particularly evident in the folk hymn tunes, which spread from New England to the south and were taken over by the Negroes for their spirituals.

"The harmonic, melodic and rhythmic elements in the music taught by the itinerant singing masters in 17th and 18th century rural America probably derived from the great music of the 16th century in England, eroded down to a touching simplicity in the course of rote transmission by generations of devout singers. The rebuilding of these musical elements into art music does not produce 16th century English music again, however, since their elaboration is necessarily achieved by the use of materials developed since that time. Moreover, the basic folk style has changed during its many generations of life in the United States.



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"The famous New England tanner, William Billings, is credited with the invention of what he called 'fuguing tunes'. Their polyphony consists of an innocent kind of approximate imitation, but the separate entry of the voices lent interest, so the idea was widely adopted, and 'fuguing tunes' are still sung with enthusiasm at least as far west as the Ozarks. Billings had primarily the temperament of a composer: he wished everything fresh and new, and made his music so in so far as he was able. The Vermonter Ingalls, and the Walker, White and Denson families, all famous itinerant singing masters, were rather compilers of folk hymnody, and arrangers. However, William Walker proudly signed himself A. S. H. (Author, 'Southern Harmony') and on the tombstone of another man who had reissued a famous collection after Lowell Mason had made four-part harmony fashionable, one reads 'Composer of 327 altos' (alto parts!)"

Henry Dixon Cowell is the grandson of an Episcopal Dean of Kildare, Ireland. He was taught the violin as a small child, but soon abandoned this instrument and ultimately became a composer and pianist. He received his first real musical training in the University of California under Charles Seeger, but he is largely self-taught. He has always been an experimentalist in his art and developed the term "tone cluster" to describe keyboard music played by the hand





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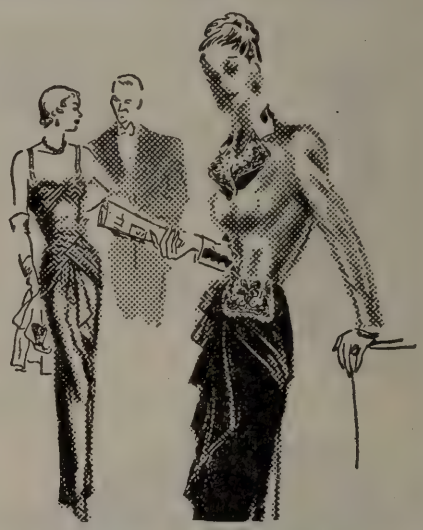
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or arm rather than by the fingers, and cultivating special new tone colors from the piano. He has toured Europe and America as a pianist, lectured and written books on his art, notably "American Composers on American Music" and "The Nature of Melody." He founded the *New Music Quarterly* and the *New Music Orchestra Series* for the publication of music of a pioneering nature. Together with Professor Leon Theremin, inventor of the "Theremin Vox," he invented the "rhythmicon," designed to produce an unprecedented complex of rhythms. "From one to six sounds in a given time interval are made by this instrument at the pitches which correspond to their metric frequency in the overtone series" (John Tasker Howard, "Our Contemporary Composers"). Cowell's "Rhythmicana" was written for this instrument. "Cowell's tendencies as a composer," according to Mr. Howard, "are dual: On the one hand he has a certain Celtic fondness for the weird, the colorful, the whimsical — even at times the sentimental. On the other, he is full of the scientific spirit. 'Synchrony' for orchestra and dancers; 'Polyphonica' for twelve instruments; a Piano Concerto; these and many other compositions represent the modern scientific experimenter in Cowell. The Suite for 'String and Percussion Piano' and Chamber Orchestra (in three move-

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~

The "fuguing tune" looks back to the early musical history of our country, which for many years was almost wholly concerned with hymn or lay tunes in nothing more elaborate than four-part harmony. For many years the singing of psalms and hymns in the churches of the Colonies was very rudimentary, depending upon music imported from England or versions crudely printed here. Singing was more often by custom or memory than by printed note. An agitation began about

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1720 in favor of singing "by note" instead of "by rote," and this gave birth to singing schools and singing teachers. There was also an effort to improve the quality of singing and to enliven the music itself by freedom and play between the voices. The outstanding pioneer in this movement was William Billings (1746–1800), who published in Boston four collections of songs, mostly original, between 1770 and 1794. It was Billings who did most to develop the "fuguing piece." As variety from the usual straight four-part harmony, or "plain song," as it was then called, he developed alternation between the voices, a certain amount of flexibility in motion, and the progressive entrance of each voice in what was a semblance of canonic imitation. This was by no means strict or thoroughgoing counterpoint, nor did the new vogue for "fuguing" last long, but it did give individuality and expressive scope to the religious choral music of the period.

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ATONALITY ON TRIAL
A PLEA FOR BEAUTY AND FORM

By DANIEL GREGORY MASON

(Quoted from the Musical Digest, October, 1947)

LIKE all words formed with the alpha privitive, "atonality" is to be defined in negative terms; atonal music is music *not* tonal, music that dispenses with tonality. Its defenders seem to claim that this outgrowing of tonality is a merit, a stage in progress. Others, especially the audiences it leaves groping in the dark, look upon it as an intellectual abstraction, a sophistical or even sophomoric fad, and believe music quite able to get along without it. In either case the first question one naturally asks seems to be: What is the "tonality" that atonality would discard?

To begin with, then, it is well to recognize that tonality, however complicated it may have grown during its long history, sprang from no intellectual abstractions, but from the very nature of sound and of the simplest human instincts. It was born the day man first delighted in the magic of a triad, that group of three sounds, "consonant" or "singing together," that made, as Browning so beautifully wrote,

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Consonances fit to rest in: it was the consonant end of the tonal spectrum (to speak figuratively) with the feeling of cadence it gave, breaking up the sound mass into sections, articulating the musical discourse in intelligible form, that endeared the system to all of us who listened. In this listening activity of ours, note well, there need be no element of intellectual analysis; it may be completely sensuous, instinctive, unconscious; you recognize the cadence from dissonance to consonance as irresistibly as in language you feel the sentence close

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as the voice falls. From Monteverdi to Debussy the consonant repose, the tonal center in the tonic triad, changed little; it was the organization around it and gravitating into it that grew in complexity. Thus, for example, we find mediant relations that Haydn used cautiously becoming widespread and systematic in Schubert. Modulations tested by Beethoven between keys as distant as D minor and D-flat major connected by a common diminished-seventh chord (see the frontispiece to the present writer's *The Quartets of Beethoven*) we find extended in elaborate systems by Cesar Franck. Borodin and Moussorgsky experimented with the whole-tone-scale syntax that Debussy later regularized. In sum, the maturing listener accepted in his tonal adventures more and more intricate detours, relished the search for ever more remote regions, provided he did not break his line of retreat to the tonic chord, but could from time to time touch home base and start afresh.

In an interesting study of *Modernism Today* one of the cleverest of the modernists, Mr. Virgil Thomson analyses in the New York *Herald-Tribune* this growing complexity of the medium. "Counterpoint . . . from the twelfth through the fifteenth century," he writes, "is known as quintal, which means that, read vertically at the metrical accents, the music will be found to contain chiefly intervals of the fourth and fifth. Tertial counterpoint, . . . from the sixteenth through the nineteenth century, exhibits principally thirds and sixths."

So far this is as true in substance as it is neatly formulated. But at this point, without relaxing his school-master severity, Mr. Thomson

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requires of us, his poor but patient listeners, a tremendous leap. Whether he is too preoccupied with his theory to stoop to consideration of the needs of vulgar human nature, or whether he has forgotten for the moment that the friendly fourths, fifths, thirds, and sixths he has been considering are all ideal consonances to provide the rest-points so indispensable to us, he continues imperturbably: "Secundal counterpoint, which is characteristic of our time, stacks up on the down beats as mostly seconds and sevenths." And his summary of it all is: "The music of the chief living neo-classicists — Stravinsky, Milhaud and Hindemith — is diatonic secundal counterpoint. That of Schoenberg is mostly chromatic secundal counterpoint."

Here, surely, is an enigma. Was it Whistler who said that to invite the painter to copy nature was to ask the pianist to sit on the keyboard? However that may be, we can hardly ignore the fact that the seconds, especially the chromatic ones, and the sevenths, are the harshest of all our dissonances. Consequently, even from the least important point of view, that of purely sensuous effect, to suggest to the composer that he place these sevenths and seconds on his metrical stresses, his most conspicuous points, is a good deal like advising the painter to choose as the most luminous pigment on his palette — ivory black! Why should we so deny ourselves the triads, always, from Palestrina to Vaughan Williams, so beautiful? Unregenerate, we continue to ask for bread, even though all we are likely to get is "diatonic" (or chromatic) "secundal counterpoint."

But the new technique, dubious to the senses, is even more questionable from the far more important viewpoint of its effect on clarity



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of cadences, on which, in turn, depends beauty of structure. It is hard to see how without rest-points there can be recognizable themes — how, without themes, developments — and how, without definite themes and thematic developments, any intelligible over-all form. And as a matter of everyday observation, is not the effect of aimless wandering the impression made on the plain man by most atonal "compositions" (oddly so called)? When Thoreau, a skilled manual worker, had finished making a summer-house with Bronson Alcott, he said he felt "as if he had been nowhere, doing nothing." (Madam Emerson called the product "The Ruin" — when it was fresh from the hands of the builders.) Do not most of the atonal summer-houses, at their first performance, make us share Thoreau's dismay, and are they not often too ruinous ever to be heard again?

Is it perhaps a straw in the wind that some of the far-from-plain men, some of the modernists themselves, are beginning to share our dissatisfaction? In comment on Schoenberg's String Trio, Opus 45, played at a Harvard Symposium on Music Criticism, Arthur V. Berger has confessed: "It takes the strings . . . to the hilt, with truncated, screeching tremolos, portamentos, and sounds produced with the back of the bow. But the more familiar this listener becomes with Schoenberg's devices, the less is he content with the sheer magnificent discoveries of sounds, and the more is he confirmed in his preconception that a work of art demands by nature a connecting tissue alien to Schoenberg's methods." Once they admit that a work of art "needs a connecting tissue," may not the modernists themselves soon be per-



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petrating some of the old-fashioned consonances, or even a tune they can whistle? It has been going the rounds of musical gossip that one of the most industriously propagandized of them, not long ago, received after a performance of his third symphony a warning telegram from one of his fellow-innovators: "X————, your triads are showing."

And why not? What need is there of passing beyond the measureless potentialities of our tonal system, enriched as it has been so long by the tributaries of chromatics, modality, the whole-tone-scale, and shaped by the inexhaustible complexities and simplicities of rhythm? What could be more poignant, more lovably individual, than Schumann's dealings with ordinary dominant sevenths, and later, Gabriel Fauré's? Could Vaughan Williams have wrought greater loveliness from and into his folksongs had he turned them atonal? Who in the music of the present older generation has been more unmistakably himself, or more noble, than Elgar in his *Enigma* Variations, compact of triads and diatonic sevenths? If what we are after is beauty rather than oddity, we shall seek a beauty broad enough to be shared by all, and leave the competitive spirit to athletes, to whom it is more appropriate than to artists. So we need not worry when Mr. Thompson says: "With little left to fight for, what future is there for the composing young? They have taken up the only battle left, that of atonality and its allied techniques."

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CONCERTO IN D MAJOR FOR VIOLIN, *Op.* 77

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud MacCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Bronislaw Huberman (Tuesday afternoon concert, December 18, 1934); Jascha Heifetz (December 17, 1937); Paul Makovsky (Monday-Tuesday Series, December 2, 1940); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947).

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos — for its high musical content, and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra; but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say etymologists, derives from the Latin *"certare,"* to strive or wrestle.

~

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

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so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished "poetic" Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the

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composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

Brahms wrote his concerto for Josef Joachim (Joachim's copy of the score is inscribed "To him for whom it was written"). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the virtuoso who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even "offered his fingers" as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim's inspection, was in its ultimate form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best!

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But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same programme, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience,

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the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

~

"This concerto for violin is now more than half a century old," writes Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable — unaged and unaging.

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"The main theme of the first movement (*Allegro non troppo,* D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

"This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato,* furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (*Adagio,* F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The *Finale* (*Allegro giocoso, ma non troppo vivace,* D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto."



GINETTE NEVEU

Ginette Neveu was born in Paris of a musical family. According to information provided by the Columbia Concerts Bureau, her great uncle was the organist and composer Charles Widor. Her mother was her first violin teacher. Graduating at an early age from the Paris Conservatory with honors, she studied with Carl Flesch. When the end of the war made concert touring possible, Mlle. Neveu visited England, Italy, Switzerland, the Scandinavian countries, Holland and Belgium, and appeared with the orchestras of Vienna and Prague. She has just completed an extensive tour of Latin America. Her present appearances are her first in this country. Mlle. Neveu's repertoire includes sonatas by Poulenc and Honegger, which she has introduced, the latter having been composed for her in 1946. She will likewise introduce this season a new work which has been composed for her by William Walton.

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By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

Paul Hindemith composed his Symphonia Serena by commission in the summer of 1946 from the Dallas Symphony Orchestra, by which it was first performed under its conductor, Antal Dorati, February 2, 1947.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, four horns, two trumpets, two trombones, tuba, timpani, percussion (bass drum, snare drum, wood blocks, glockenspiel, cymbals), celesta and strings. The score is dated New Haven, December 31, 1946.

THE composer lists the movements as follows:

I. Moderately fast

II. "Geschwindmarsch" by Beethoven,* Paraphrase: Rather fast (Wind instruments only)

III. Colloquy: Quiet (String orchestra in two sections, with solo violin and solo viola offstage)

IV. Finale: Gay

In a program of the Dallas Symphony Orchestra are notations by Mr. Dorati. The conductor received a letter from Mr. Hindemith dated November 2, 1946, in which he wrote:

"I am not quite sure yet about the style and character of the piece. Among two ideas that occupy my mind since months, I am inclined to decide in favor of a 'Symphonia Serena' — a symphonic piece on a rather large scale, but entirely away from the usual 'Pathetique'

* This Military March (without opus number) exists in four manuscript versions written in 1809 and 1810 and variously inscribed. It was published in 1822 by Schlesinger as "*Geschwindmarsch* [quick step] for Wind Instruments."

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style. Would you like to have such a piece? In two or three weeks I shall probably have worked out the plan, and could then tell you more about it in case you are interested."

On November 20, Mr. Hindemith wrote: "One movement of the piece (the second) is already written, so I think you can put it on your program in February. . . . The title of the entire piece will be, as stated before, 'Symphonia Serena,' and the second movement is for wind instruments only, with the title 'Geschwindmarsch by Beethoven. Paraphrase.' The third movement is for strings only, and the first and last are for full orchestra."

"On December 31," writes Mr. Dorati, "the composition of the entire symphony was finished and three movements of the score, a marvel of calligraphy, were in my possession."

"The first movement is in sonata form, a rather typical example of first movements of classical symphonies. As the composer explained it is entirely away from the 'Pathetique' style, or, I might rather say, romantic style. This should not suggest, however, that the piece is unemotional. It is very alive and vivid music, with contrasting and strong themes. Its opening theme with its descending fifths and ascending fourths, is one of the strongest I have heard in modern symphony writing. . . . The second theme is marked *'grazioso.'* The third theme has the character of a coda. The themes are developed in the usual symphonic fashion. The exposition is brought back in the customary reprise, and the movement ends in a strong climax.

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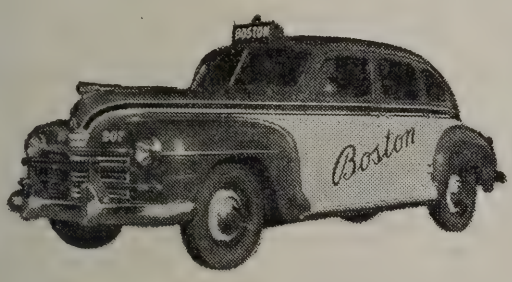
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Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 5, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
Thompson	"The Testament of Freedom"
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"The second movement, *'Geschwindmarsch* by Beethoven. Paraphrase,' takes the place of a scherzo. Under a fluent and steady current of woodwind passages, which provide a continuous thematic background, the Beethoven theme is stated in little bits at a time first and gradually becomes stronger, more and more coherent, and develops into a very fast march, with which the scherzo closes brilliantly.

"The third movement is written for string orchestra divided into two groups. The first puts forth a serious and tender, slow theme. The second group plays a faster scherzando section, pizzicato. These two sections are connected by a recitative-like passage for two solo violins, one of them playing backstage. After the pizzicato section, again a recitative-like passage is played, this time by two solo violas in the same fashion as before, the second answering the first from behind the scene; and following that section, the movement ends with the first and second string groups playing their respective themes simultaneously.

"This movement is a unique example of modern contrapuntal writing, as is, really, the entire work, which, to my mind, excels in an unusual freshness of invention, and utmost clarity in planning and execution. It is strictly 'highbrow' music and very much of our time, obviously by the hand of a great master of the craft.

"The finale is the most complex and the most challenging of the four movements. It introduces a wealth of new thematic material, and while it is an easy-flowing and easy-going piece, it is of tremendous impact and, at the same time, full of enormous contrapuntic detail.



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"An abbreviated reprise follows, which reintroduces the themes of the exposition, minus those which were developed in the second section of the movement. A short coda, which gives new, thematic importance to an accompanying figure used throughout the movement, closes with a repetition of the fanfare-like passage with which the movement has begun, and closes brilliantly.

"I can safely say that while the work will not make particularly easy listening, it can scarcely fail to convey the impression that here is an important new symphony; or, rather, an important new cyclical orchestral work which will greatly help to build that kind of orchestral work which is to replace, in the future music literature, the ancient symphony."

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Boston Symphony Orchestra

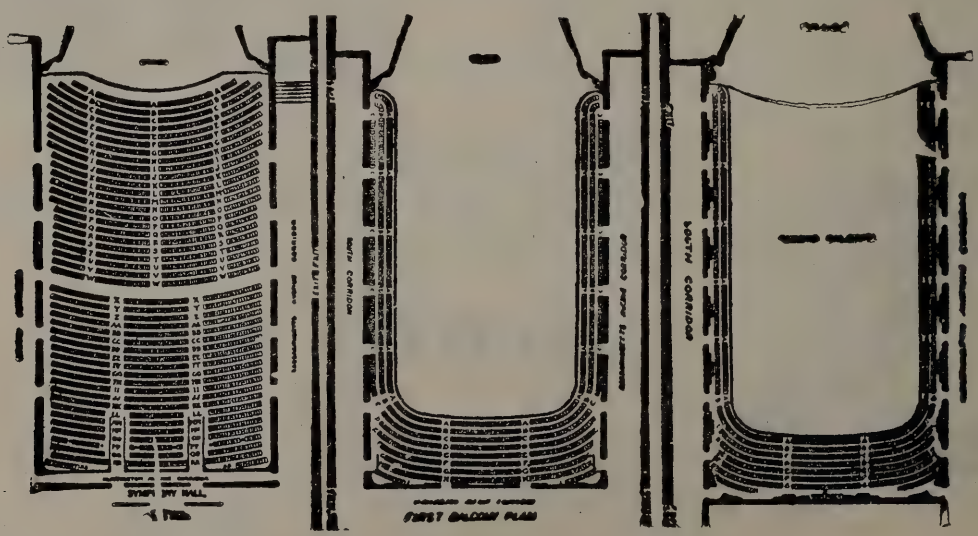
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OCTOBER 26	JANUARY 25
NOVEMBER 23	FEBRUARY 29
DECEMBER 28	APRIL 25

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Fourth Program

FRIDAY AFTERNOON, OCTOBER 31, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 1, *at* 8:30 *o'clock*

PROKOFIEFF "Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotta: non troppo allegro
IV. Finale: molto vivace

PROKOFIEFF Symphony No. 5, *Op.* 100

I. Andante
II. Allegro marcato
III. Adagio
IV. Allegro giocoso

INTERMISSION

RACHMANINOFF Concerto in D minor No. 3 for Pianoforte with Orchestra, *Op.* 30

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

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This programme will end about 4:30 o'clock on Friday Afternoon, 10:30 o'clock on Saturday Evening.

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The concerts on Tuesday Evenings will be broadcast (9:30 – 10:30) on the network of the American Broadcasting Company.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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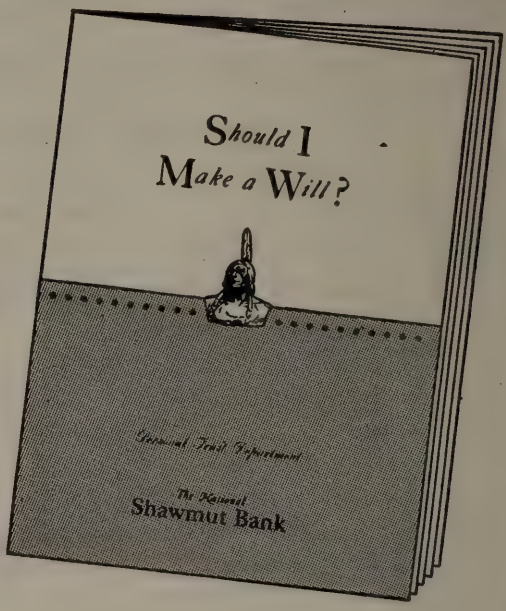
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SYMPHONIANA

Honegger in Lenox
Operatic Prospects
Mendelssohn Anniversary

HONEGGER IN LENOX

Arthur Honegger, whose "Symphony for Strings" is being played at this week's concerts, was invited last spring to join the faculty of the Berkshire Music Center as the colleague of Aaron Copland in the composition department. M. Honegger accordingly came to America and Lenox in early July. Unfortunately, sickness prevented him from completing the school term, and, until now, from returning to France.

The following interview was written at Lenox for "Newsweek" (July 21): "Honegger's surroundings at the Berkshire Music Center could hardly be more unlike the rooftops and chimneys of his Montmartre in Paris. Lenox, Mass., where he is living, is about a mile and a half from Tanglewood, the Center's home grounds. Downs Cottage, where he has a room, is shaded by 200-year-old elms. Colonial New England, grown luxuriant and manicured with the years, is the atmosphere. Honegger's classes are held in the Lenox Library building, once the county courthouse. Here Honegger meets nine students who come from such assorted spots as Houston, Tulsa, Detroit, and Colorado Springs. Class is held from 9 A.M. until 12:30 P.M., with afternoon sessions three times a week.

"'I find it very *fatiguant*,' he said last week. 'Three hours I must speak English. I must say precise things and I don't find the words.' Although he is apt to use 'learn' for 'teach,' his English is actually very good. 'We cannot learn to compose to another person,' he says, 'because composition is such a personal thing. I only give my advice because I am an older person. I try to liberate them from the old-fashioned forms. What is terrible about music is



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that people teach only with old music. It is just as if you teach language with archaic forms. In Paris you hear only Beethoven symphonies. When a pianist comes, he plays only Chopin and Liszt. It is like a car going down hill without gas.'

"Right now, Honegger is also working on a new composition of his own — a score for Sophocles' 'Oedipus' which Pierre Blanchard will present next season in Paris. The translation will be by André Obey, and the décor will be Pablo Picasso's. Now that he has written four symphonies, Honegger says that he is through with that form. 'Today a composer cannot write so many symphonies,' he philosophizes. 'Haydn and Mozart lived in a time when the public wanted new music.' . . .

"Although Honegger's parents were Swiss, he was born at Le Havre, and has spent most of his life in France. He is generally identified with the French modern school and says quite frankly that he could not imagine living anywhere but in Paris. His wife is a fine pianist and is now teaching at the Ecole Normale. But his 15-year-old daughter Pascale has no interest whatsoever in music as a career. 'She likes cooking,' Honegger says proudly. 'All the time she studies cooking books. In our world today,' he adds, a trifle wistfully, 'a good cook has a much better position than a composer.'"

• • •

OPERATIC PROSPECTS

Opera out of the usual order is anticipated in Boston this season. A Mozart Cycle will be presented by Boris Goldovsky at the Boston Opera House, with performances of "The Marriage of Figaro" on November 9, "Idomeneo" on December 21, and "Don Giovanni" on January 18. Two singers who took part in the "Idomeneo" performances by the Berkshire Music Center last summer will also sing in the Boston performance—Nancy Trickey and Eunice Alberts. Those who have not been able to attend Gian-Carlo Menotti's "The Medium" and "The

Telephone" in New York will have the opportunity of witnessing this double bill when the original production is brought to Boston beginning November 17. Menotti's Piano Concerto and music from his "Island God" have been heard at these concerts. "The Medium" and "The Telephone" will tour the United States from coast to coast and close the season by a tour of Europe.

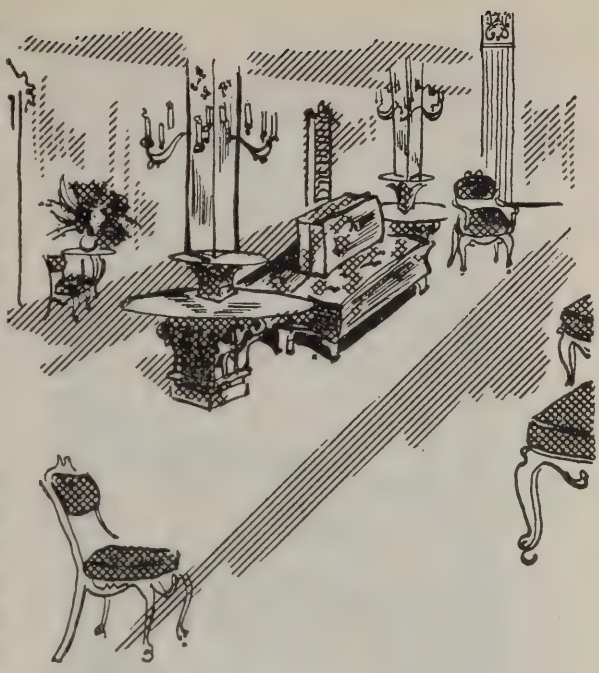
• • •

MENDELSSOHN ANNIVERSARY

Next Tuesday, November 4, will mark the hundredth anniversary of the death of Felix Mendelssohn. The date is remembered by orchestras in many cities, and Dr. Koussevitzky will conduct, in the second concert of the Tuesday evening series on that night, the First Piano Concerto, with Lukas Foss as soloist, the Scherzo from the "Midsummer Night's Dream" Music, and "Italian" Symphony. The "Midsummer Night's Dream" Overture opens the Friday and Saturday program of next week.

From a number of comments which the anniversary has brought forth, the following by Olin Downes is quoted from the *New York Times* of last Sunday (October 26):

"To what shall we attribute his joyous and unclouded expression, the harmonious productiveness and the wholly exceptional balance of head, hand and heart which made the composing of so much beautiful music so easy for him? Because of the wholeness of his nature and his uncomplicated psychology Mendelssohn could stand firm, not with obstinacy or partisanship, but with the sure instinct for symmetry and balance that was his, against all the fierce currents and eddies of the romantic era in music. Mendelssohn has been misrepresented as a disciple of convention, a polite society man in music. This is unjust. It was not Mendelssohn's motive, it was his inalienable impulse to write just such polished, artistically distinguished and socially acceptable music as he did. This does not mean that he was superficial. His knowledge of his craft and his in-


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tellectual horizons were far too extensive for that. To this phenomenon we must go back of Mendelssohn to his heredity.

"The thing that made Felix Mendelssohn so great and that has kept his music alive was his culture, and the moral and intellectual background which brought his gifts into being. This resulted not from his father's wealth, or connections, but from an earlier forebear, and all that was accomplished by that individual for his people. We are speaking of the little hunchbacked Jewish school teacher and philosopher, Felix's grandfather, Moses, son of Mendel, who was the original of Lessing's "Nathan the Wise"; from whose German translation of the books of the Pentateuch and other parts of the Bible the Jews learned the German language and developed in them the desire for German nationality; whose 'Phaedon,' modeled on Plato's dialogue of the same name, earned him the title in many mouths of the 'German Plato' or 'Socrates,' and who devoted his life to the culture and emancipation of his people. Moses, early given the right of the protected Jews, expressed the principle of a possible plurality of truths, and the idea that different religions might be suitable to different individuals. Sometimes described as the Luther of the German Jews, Moses remained in his own religion, but his descendants, comprising a brilliant circle, of which Felix the composer was the most famous, left the synagogue for the church, and this without the weakening but rather strengthening Judaism and achieving the denunciation of intolerance and anti-Semitism which made Germany of the first half of the nineteenth century one of the liberal and progressive states of the world.

"Mendelssohn was neither revolutionist nor iconoclast, or a genius accidental in a family. He was one of those rare figures who appear at a certain time in an art, in a moment of perfect equilibrium. He was the flower of a culture and a great ideal; an accumulation of ancestors. And the spirit of old Moses must have smiled when his grandson remarked, with a laugh, that he, a Jew, in reviving Bach's St. Matthew Passion, had thus restored this great work of faith to Christianity."



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Fourth Program

FRIDAY AFTERNOON, October 31, *at* 2:30 *o'clock*

SATURDAY EVENING, November 1, *at* 8:30 *o'clock*

Honegger.....Symphony for Strings

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

Rachmaninoff.....Concerto in D minor No. 3 for Pianoforte with Orchestra, *Op.* 30

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

INTERMISSION

Brahms.....Symphony No. 4 in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Soloist
WITOLD MALCUZYNSKI
Mr. Malcuzynski uses the Steinway Piano

This programme will end about 4:35 o'clock on Friday Afternoon, 10:35 o'clock on Saturday Evening.

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SERGE KOUSSEVITZKY, *Music Director*

SCHEDULE OF CONCERTS, Season 1947–1948

OCTOBER		
10–11	Boston	(Fri.–Sat. I)
*14	Boston	(Tues. A)
17–18	Boston	(Fri.–Sat. II)
*21	Providence	(1)
24–25	Boston	(Fri.–Sat. III)
26	Boston	(Sun. a)
*28	Cambridge	(1)
31–Nov. 1	Boston	(Fri.–Sat. IV)
NOVEMBER		
*4	Boston	(Tues. B)
7–8	Boston	(Fri.–Sat. V)
*11	New Haven	(1)
12	New York	(Wed. 1)
13	New Brunswick	
14	Brooklyn	(1)
15	New York	(Sat. 1)
*18	Providence	(2)
21–22	Boston	(Fri.–Sat. VI)
23	Boston	(Sun. b)
*25	Cambridge	(2)
28–29	Boston	(Fri.–Sat. VII)
DECEMBER		
*2	Pittsburgh	
3	Cincinnati	
4	Bloomington	
5	Chicago	(1)
6	South Bend	
7	Chicago	(2)
8	Ann Arbor	
*9	Detroit	
10	Rochester	
12–13	Boston	(Fri.–Sat. VIII)
*16	Cambridge	(3)
19–20	Boston	(Fri.–Sat. IX)
26–27	Boston	(Fri.–Sat. X)
28	Boston	(Sun. c)
JANUARY		
2–3	Boston	(Fri.–Sat. XI)
9–10	Boston	(Fri.–Sat. XII)
*13	New London	
14	New York	(Wed. 2)
15	Washington	
16	Brooklyn	(2)
17	New York	(Sat. 2)
*20	Hartford	(1)
23–24	Boston	(Fri.–Sat. XIII)
25	Boston	(Sun. d)
*27	Boston	(Tues. C)
30–31	Boston	(Fri.–Sat. XIV)
FEBRUARY		
*3	Providence	(3)
6–7	Boston	(Fri.–Sat. XV)
*10	Cambridge	(4)
13–14	Boston	(Fri.–Sat. XVI)
*17	New Haven	(2)
18	New York	(Wed. 3)
19	White Plains	
20	Brooklyn	(3)
21	New York	(Sat. 3)
*24	Boston	(Tues. D.)
27–28	Boston	(Fri.–Sat. XVII)
29	Boston	(Sun. e)
MARCH		
*2	Providence	(4)
5–6	Boston	(Fri.–Sat. XVIII)
*9	Cambridge	(5)
12–13	Boston	(Fri.–Sat. XIX)
15	Northampton	
*16	New Haven	(3)
17	New York	(Wed. 4)
18	Hunter College	
19	Brooklyn	(4)
20	New York	(Sat. 4)
*23	Boston	(Tues. E)
25–27	Boston	(*Thurs.*–Sat XX)
*30	Providence	(5)
APRIL		
2–3	Boston	(Fri.–Sat. XXI)
*6	Cambridge	(6)
9–10	Boston	(Fri.–Sat. XXII)
*13	Hartford	(2)
14	New York	(Wed. 5)
15	Philadelphia	
16	Brooklyn	(5)
17	New York	(Sat. 5)
*20	Boston	(Tues. F)
23–24	Boston	(Fri.–Sat. XXIII)
25	Boston	(Sun. f)
*27	Boston	(Pension Fund)
30–May 1	Boston	(Fri.–Sat. XXIV)

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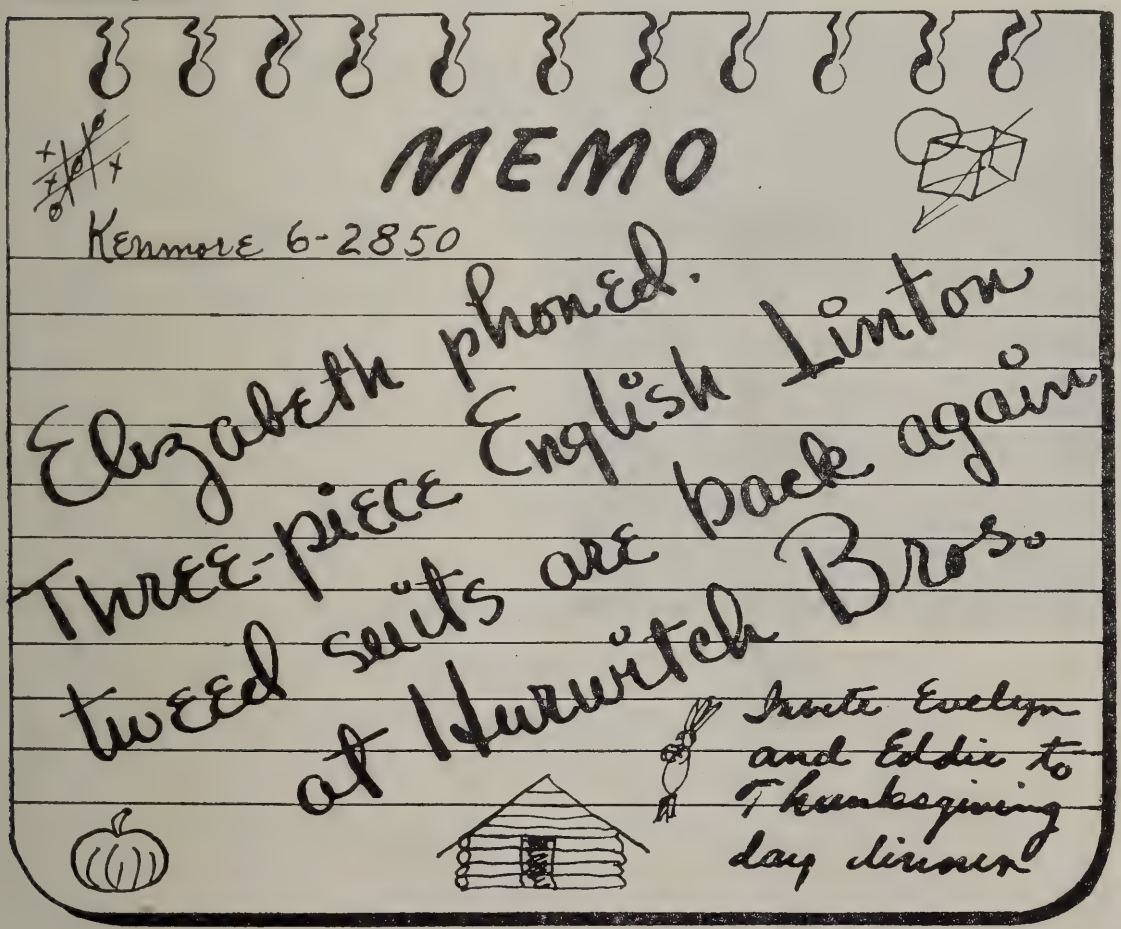
Born at Le Havre, March 10, 1892

The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Münch conducting. Dr. Koussevitzky opened the 1947 Berkshire Festival with this Symphony on July 24.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory *Molto moderato, pp,* with a viola figure and a premonition in the violins of things to come. The main *Allegro* brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that Richard Strauss composed his recent *"Metamorphosen."*



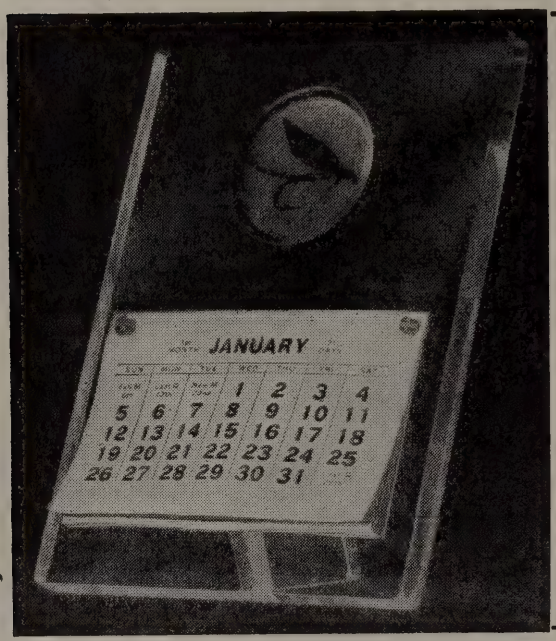
The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a *presto* coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins.

M. Honegger visited America in 1929, and conducted the Boston Symphony Orchestra as guest on January 11–12. He returned to this country last summer at the invitation of the Berkshire Music Center, to take the composition class at Tanglewood with Aaron Copland. Illness prevented him from completing the school term.

Arthur Honegger is a son of Switzerland, a true product of the little country where it is claimed the fairer traits of the French and German peoples are "happily blended."

"His education and general culture are purely French," says a colleague, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the



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Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zürich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zürich divined musical possibilities in the small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naïvely called "sonatas" and "operas," showing an instinctive understanding of musical forms.

At sixteen he entered the business house of his father, but when he attended the Conservatory of Zurich, the director, Hegar, persuaded the by no means reluctant father that the art of music was the son's true and only place. He went to Paris, entered the Conservatoire, and sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

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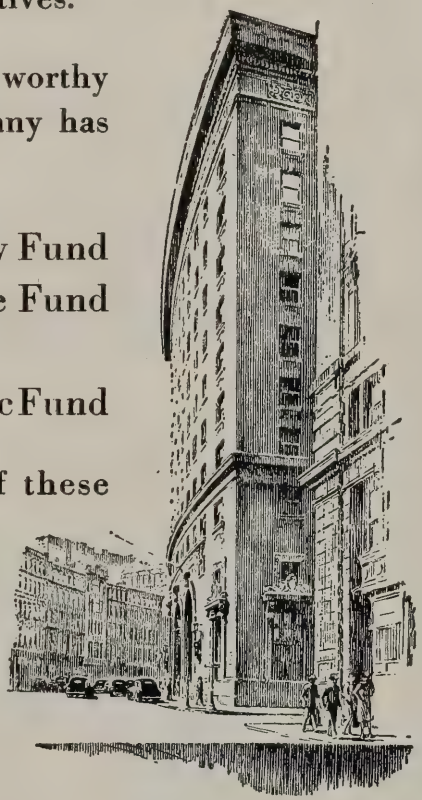
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"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach his master, studied the great architect of music with devotion. . . ."

At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements became fused and apt in his work. From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Roland Manuel considers the 'cello sonata most important. At about the end of the war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

It was here in 1919 that Honegger suddenly found himself publicly classified under the now almost forgotton title, the *"groupe des six."* The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia,* came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc,

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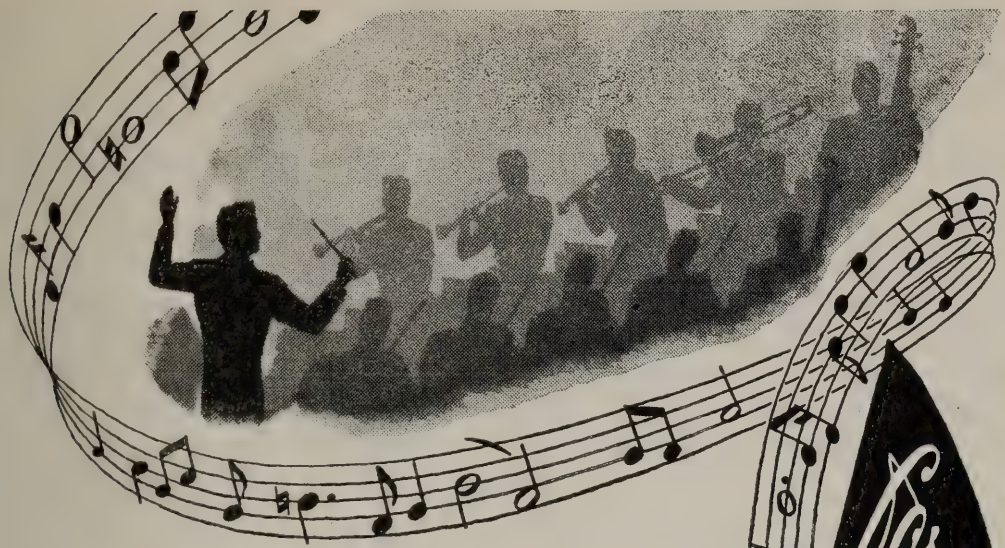
Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

The unexpected publicity was both widespread and misleading. These young people were not entirely averse to a reputation, and what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a mutual absorption in music, each continued blithely to pursue his or her own particular path.

Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone else — a truly popular oratorio, *"Roi David"* was begun and finished by necessity, in two months, and thereupon performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1912). According to Manuel, he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. His bolder colleagues, somewhat aghast at this treason, were mollified when, with *"Horace Victorieux"* (1921), Honegger again showed himself uncorrupted by base concessions. "The rear guard," says Manuel, "were embarrassing the author of 'King David' with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."





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Next came the *"Chant de Joie"* (1923), and "Pacific 231," which had its success in both camps. Notable subsequent works have been the stage pieces, "Judith" (1924) and "Antigone" (1927), the Concertino for Piano (1925), the Violoncello Concerto (1928), the Ballet "Amphion" (1930) the opera-bouffe, *"Les Aventures du Roi Pausole"* (1930), and the Oratorio *"Cris du Monde"* (1931).

René Chalupt thus sums up his style: "Through the tutelage of an uncongenial culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while husbanding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

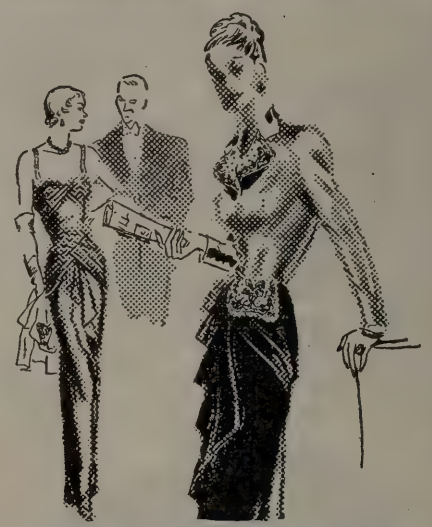
"Une serenite toute goethienne, indice de sa bonne sante intellectuelle.'

M. Honegger conducted the Boston Symphony Orchestra as guest, January 11–12, 1929, presenting his *"Chant de Nigamon,"* Prayer of Judith from the Opera "Judith," and three songs from *"La Petite Sirène"* (Soloist — Cobina Wright), *"Pastorale d'Été," "Horace Victorieux,"* "Rugby," Piano Concertino (Soloist — Mme. Andrée Vaurabourg Honegger), "Pacific 2-3-1."

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orchestra, dedicated to the Boston Symphony Orchestra on its Fiftieth Anniversary, was composed in 1930 and performed here February 13, 1931. His *Mouvement Symphonique* No. 3 was performed at these concerts November 3, 1933. He has since composed a *"Prélude, Arioso et Fughette sur le nom de Bach"* (1933) and a Nocturne (1939) and *"Symphonie Liturgique"* for Orchestra, two choral works in 1939: *"Nikolaus von der Flue"* (a Swiss national hero; this was performed in New York, May 8, 1941) and "Dance of Death" (after Holbein), an opera — *"L'Aiglon"* (with Ibert, 1938), incidental music to *"Jeanne d'Arc au Bucher"* (Paul Claudel, 1938), the ballets *"Le Cantique des Cantiques"* (1938), and "The Call of the Mountain" on an Alpine subject, produced in Paris in the summer of 1945. M. Honegger has composed numerous chamber works.

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By SERGEI RACHMANINOFF

Born at Onega in the government of Novgorod, April 2, 1873; died in Beverly Hills, California, March 28, 1943

This Concerto was performed at the concerts of the Boston Symphony Orchestra October 31, 1919, when the composer was the soloist; March 16, 1928 (Vladimir Horowitz, soloist), December 20, 1935 (Serge Rachmaninoff, soloist), April 10, 1941 (Vladimir Horowitz, soloist), March 3, 1944 (Vladimir Horowitz, soloist).

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals and strings.

The Concerto is dedicated to Josef Hofmann, the pianist.

RACHMANINOFF has written four concertos for the pianoforte.* The Third belongs to the year 1909, and its occasion was his first visit to America. When he engaged to make a brief tour in this country, to take place in the autumn of 1909, musical plans then in

* The First in F-sharp minor, an early work—in fact his Opus 1—was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The First Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth, soloist). The Second Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch, soloist); in Boston, December 17, 1909 (Rachmaninoff, soloist), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), January 25, 1926 (Monday Evening Concert—Jesús María Sanromá), April 12, 1935 (Walter Gieseking). The Fourth Concerto has not been performed by this orchestra.

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his head took shape, and he was able to bring with him a completed Third Concerto. The composer tells us that he had not had time to practice it sufficiently during the summer, and took on the boat with him a "dumb piano" for the purpose. It was the only time in his life that he had used such a contrivance.

The tour consisted of about twenty concerts, including appearances with the Boston Symphony Orchestra, Max Fiedler, Conductor, in Boston and on tour.* Rachmaninoff has this to say about the tour in his "Recollections":

"During my tour with Fiedler and the Boston Symphony Orchestra, I played my Second Concerto. Fiedler, who appeared to like both my Concerto and its composer, showed the greatest kindness and courtesy towards me during the whole journey. He offered at once to perform 'The Isle of the Dead' with his orchestra, and I gratefully accepted this proposal. During the course of that season he also performed my Second Symphony, and I think he is the only German conductor who now and then puts my 'Bells' on his programmes. The success I had when I conducted my 'Symphonic Poem' may have induced the Boston Symphony Orchestra to offer me an engagement as Fiedler's successor; but although it was an incomparable pleasure to work with

* Rachmaninoff played his Second Concerto with the orchestra, in Boston, Philadelphia, Baltimore, New York, Hartford, and Buffalo.





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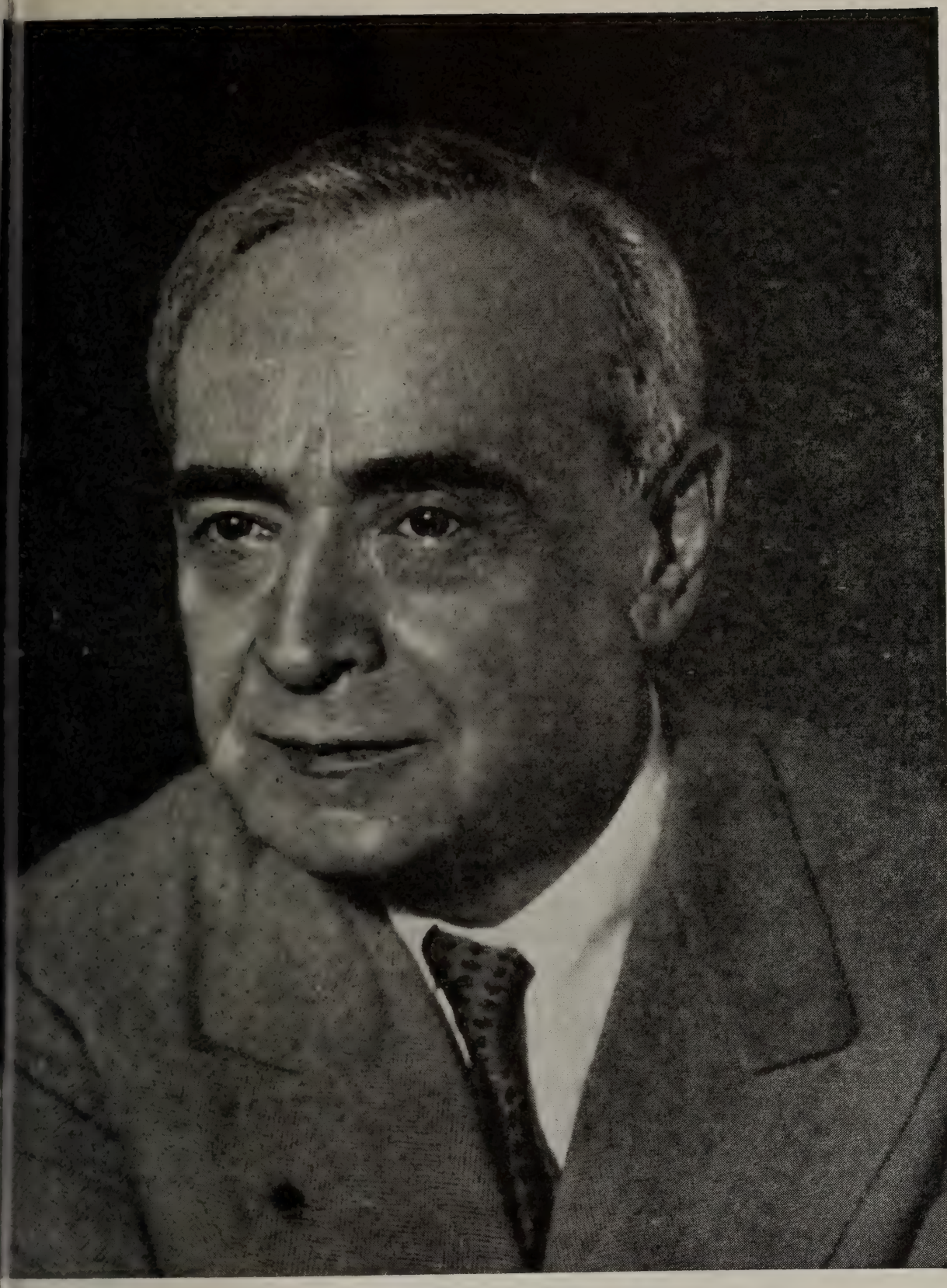


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this excellent orchestra, I refused the offer. The prospect of being absent from Moscow for any length of time, with or without my family, struck me as absurd. However, the appreciation of my work, shown by this proposal, made me very happy."

The new Third Concerto was performed twice in New York, with the composer as soloist. Walter Damrosch conducted the first performance of the work, November 28, 1909 (the Symphony Society of New York). Gustav Mahler conducted the second performance. Rachmaninoff writes interestingly of his impression of Mahler at rehearsal:

At that time Mahler was the only conductor whom I considered worthy to be classed with Nikisch. He touched my composer's heart straight away by devoting himself to my Concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection, although he had already gone through another long rehearsal. According to Mahler, every detail of the score was important — an attitude which is unfortunately rare amongst conductors.

The rehearsal began at ten o'clock. I was to join it at eleven, and arrived in good time. But we did not begin to work until twelve, when there was only half an hour left, during which I did my utmost to play through a composition which usually lasts thirty-six minutes. We played and played. . . . Half an hour was long past, but Mahler did not pay the slightest attention to this fact. I still remember an in-

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cident which is characteristic of him. Mahler was an unusually strict disciplinarian. This I consider an essential quality for a successful conductor. We had reached a difficult violin passage in the Third Movement which involves some rather awkward bowing. Suddenly Mahler, who had conducted this passage *a tempo,* tapped his desk: "Stop! Don't pay any attention to the difficult bowing marked in your parts. Play the passage like this," and he indicated a different method of bowing. After he had made the first violins play the passage over alone three times, the man sitting next to the leader put down his violin:

"I can't play the passage with this kind of bowing."

Mahler (quite unruffled): "What kind of bowing would you like to use?"

"As it is marked in the score."

Mahler turned towards the leader with an interrogative look, and when he found the latter was of the same opinion he tapped the desk again:

"Please play as is written!"

This incident was a definite rebuff for the conductor, especially as the excellent leader of the Moscow Philharmonic Orchestra had pointed out to me this disputed method of bowing as the only possible way of playing the passage. I was curious to see how Mahler would react to this little scene. He was most dignified. Soon after-

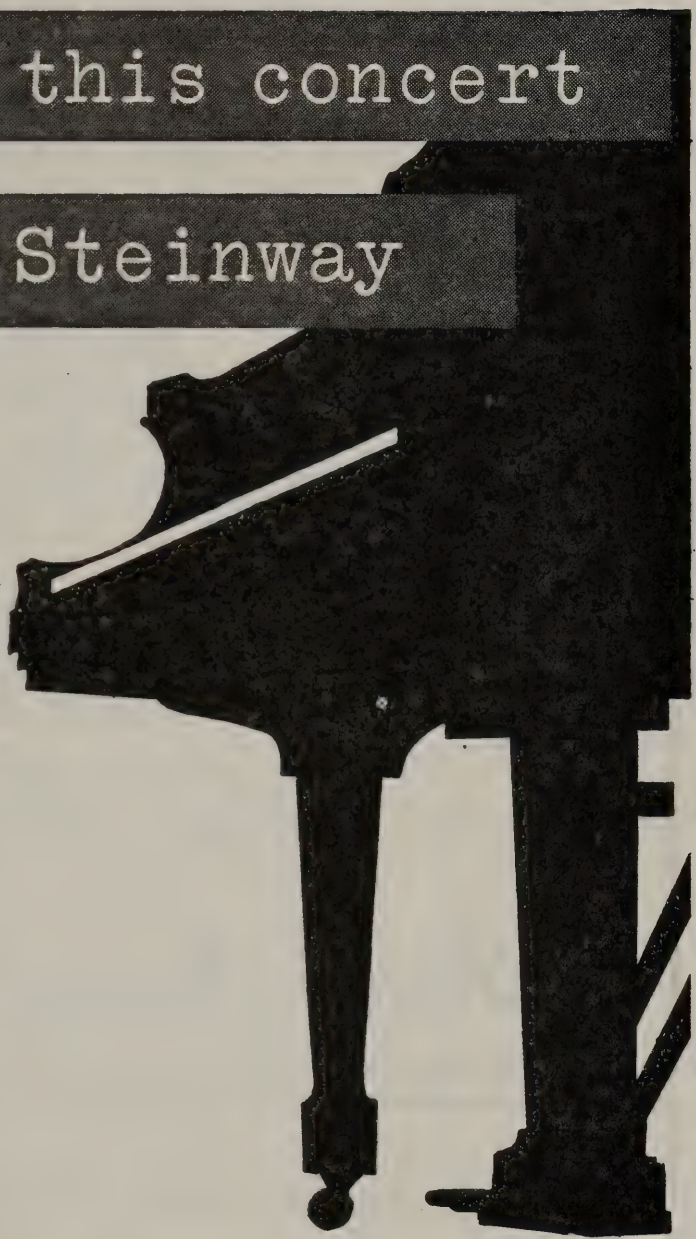


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wards he wanted the double-basses to tone down their playing of a passage. He interrupted the orchestra and turned to the players:

"I would beg the gentlemen to make more of a diminuendo in this passage." Then, addressing the argumentative neighbor of the leader with a hardly perceptible smile:

"I hope you don't object."

Forty-five minutes later Mahler announced:

"Now we will repeat the first movement."

My heart froze within me. I expected a dreadful row, or least a heated protest from the orchestra. This would certainly have happened in any other orchestra, but here I did not notice a single sign of displeasure. The musicians played the first movement with a keen or perhaps even closer application than the previous time. At last we had finished. I went up to the conductor's desk, and together we examined the score. The musicians in the back seats began quietly to pack up their instruments and to disappear. Mahler blew up:

"What is the meaning of this?"

The leader: "It is after half-past one, Master."

"That makes no difference! As long as I am sitting, no musician has a right to get up!"

At the beginning of the rehearsal Mahler had practiced Berlioz' Symphony, *"La Vie d'un Artiste."* He conducted it magnificently, especially the passage called "Procession to the High Court" [*sic*] where he obtained a crescendo of the brass instruments such as I have never before heard achieved in this passage: the windows shook, the very walls seemed to vibrate. . . .



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BOOKS ABOUT MUSIC

By HUBERT FOSS

(Cambridge University Press, London)

READING a bibliography, or list of books, is not unlike reading a map or a musical score, a process that requires both imagination and previous knowledge, unless it is to become a mechanical spelling-out of words or notes. The spines of books in the real shelves contain less information than a book list; but reading along the shelf of standing books is a more enlivening task, one that by the physical look of the binding stirs the imagination to memories, and to desires of exploration. The most living experience in this bibliographical field is to sit in one's own library surrounded by the books which chance (and sometimes intention) have accumulated around one. If I pivot on my chair away from pen and paper, the books in the shelves four-square about me speak to me like old friends, often with quieter meaning, and nearly always with more relevance, than mere acquaintances.

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The art of music is both temporal and acoustic: it employs time as its first dimension, and physical sound as its medium: it is a fleeting art: it passes 'as a watch in the night', and must be re-given to us by a renovescence of effort from the players. 'Books', as Wordsworth wrote, 'are a substantial world'. In imagination, so is music: but in actual fact, it reveals its aural effects upon us entirely by a physical process. For it employs an ordered system of

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sound, which bears no relation to our other system of communication, words. Words have each a symbolic meaning: few phrases in music bear any similar connotation of visual image — we may end with a 'cadence', as in 'God Save the King', and we may know by association that the end of the tune comes on the word 'King'. But the phrase itself (so common in Handel, for example) does not really mean 'King' or 'Kingly'. We cannot comment on music in music as poets can on other greater verse: the terms of reference are too wide for anything but a curiously pictorial satire. Music is at once an art remote from our processes of thought and intimately close to our processes of emotion. It lives, in its time-process, in an absolute world governed by its own laws. Yet it is the art which has the most universal appeal to human-kind. Set down in a notation which is not known to everyone (though it is far more easy to learn the stave than the Greek alphabet or the thirteen-times table), music lives equally apart from us and in our daily company. Its very remoteness in technical ways makes words at once necessary and intractable for its explanation. Like psychology, music is something we all possess but cannot always understand: in fact, we are inclined to forget we have it at all, accepting it, as we accept speech, as a natural expressive function of the body.

When the books on my shelves speak to me, then, what can they tell me which the music itself cannot? The music, I have heard it said, needs no fuller comment than it can provide itself, in its direct touching on our souls. I cannot agree. To begin with, the relations between words and music are very close; they join together from the earliest songs of primitive man. Secondly, my books help me, as the minds of other men must always help one in a search

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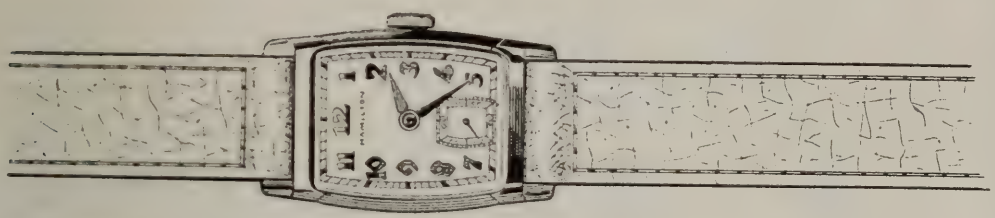
for a truth. Then, my books can tell me the facts, hard to remember in their thousands; I prefer to forget them, or pigeon-hole them, until the moment comes when they are needed. But to anyone listening to music, facts are important — the date and the period of the work heard, the way of life of that period, its idiom, the position of the work in the composer's own life-history, its circumstances of creation and performance, its niche in 'the corridors of time', a hundred other little but living points of interest — all these facts help one to focus the mind firmly towards the proper understanding of the music heard. My books on music, again, can excite me with composers' lives, absorb me with a composer's views on other music than his own, enlighten me with philosophy, make me

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live in the past by means of their letters, and even irritate me with irrelevant stories or unmeaning sentimentality. In chorus they can give me a living and mobile history of the art of music as rich and varied in texture as a Romantic orchestral piece. They can instruct me in the simple rules, so elementary maybe that one has forgotten how to state them clearly, or so learned as to recall a whole forgotten tradition. They can lead me, as music itself does, through the social developments of modern man, from the drums of savage war to the Impressionist paintings of Debussy; guide me from church to court, court to chamber, chamber to concert hall, opera house, or ballet stage. They can tell me the true story of music, to guide my feelings towards a truer understanding of it as an art.

Reading about music is not listening to music, any more than listening to music is practising the art of sound or even silently reading the composers' works. Nevertheless, I could not be a musician without my books, for they daily teach me how little I know, and how much more I have yet to learn.

'Studies', wrote Francis Bacon, 'serve for delight, for ornament, and for ability'. I would like at this point to stress the first, 'delight', for in the musical shelves of my library live books which give me as much delight as any books save those that contain the great works

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of art (Marlowe and Shelley, for example). I range in memory from A. H. Sidgwick's *Promenade Ticket,* a layman's frank account for other listening laymen, to W. H. Hadow's *Collected Essays,* which contain some of the best critical prose-writing of our day. At opposite ends of the scale, both books make really enjoyable reading: and they are but two.

In his chapter on 'Music in Public Libraries', Lionel McColvin treats the music section as no longer 'a sideline', and tells his readers to realize that they are 'dealing with a body of material almost as large as that of pure literature'. Most of this more literary or purely readable matter about music is of comparatively modern growth, dating roughly from the Romantic Revival. Before that, the majority of books on music were technical or historical; Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597, now reprinted in facsimile), Simpson on the viols, Quantz on the flute, or Couperin on the keyboard, Charles Burney's and John Hawkins's histories of music (both 1776), are only a few names out of many that could be mentioned. Nevertheless, down to Schumann or so, critical or expository works were comparatively few. J. S. Bach's book of technical instruction in composition — *The Art of Fugue* — contains no text, only the wonderful examples: Purcell's *Lessons for Hårpsichord* is a book of 'studies', as we should call them today. Early con-

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temporary biographies are still more scarce; an exception being Forkel's life of Bach. The flood gates opened with the Romantics, and new tributary streams have continued ceaselessly to add their waters, till the current today is almost dangerous in its excess of uncontrolled flow.

Perhaps the commonest form that musical literature takes in the lives of concert-goers of today is that of the programme note or annotated programme. As a guide to music about to be heard, it has high value, but it has no less value as a reminder afterwards of music heard. Since the Crystal Palace programmes of Sir George Grove from 1856 (whose *Dictionary* one cannot do without), there has been an increasing provision of books expounding the works of old and new masters for study in the quiet of the home rather than in the excitement of the concert; among the peaks of this range towers Sir Donald Tovey, than whom perhaps no writer on music in the English language has ever written at once so learnedly and so entertainingly. His *Essays in Musical Analysis* will lead the reader inevitably on to his other books, so persuasive is his musical pen.

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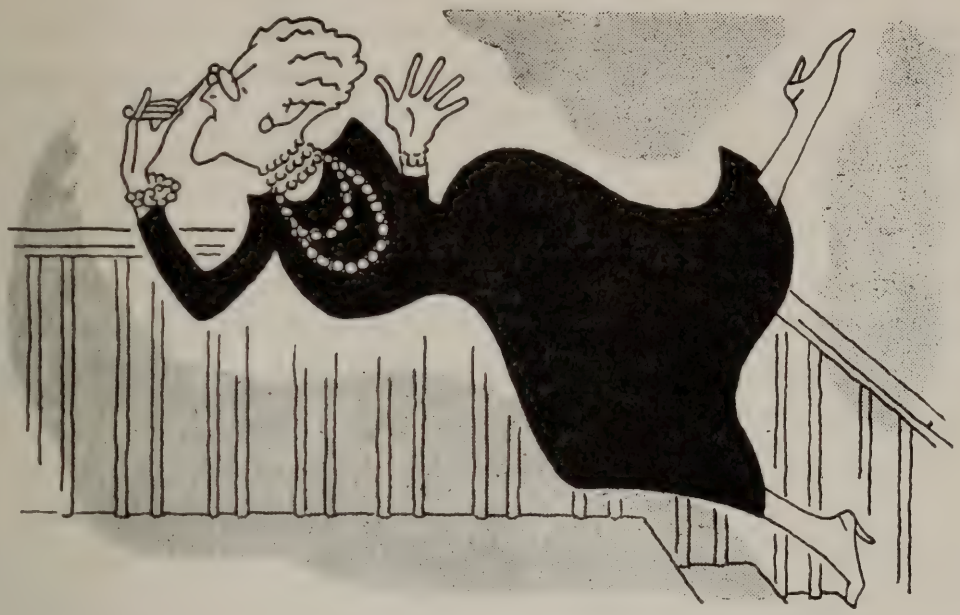
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SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performance in this series was on April 3, 1947.

THE Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

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Other orchestras, first taking this symphony in hand, seem to have had trouble with it. Brahms anticipated this, and he welcomed the opportunity of a first performance at Meiningen, where with the Duke's Orchestra the piece could be rehearsed repeatedly and at leisure under the composer's own appraising eye. He wrote to Hans von Bülow, who was the conductor of the Meiningen *Hofkapelle:* "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way — a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."*

This remark reflects a doubt about what effect the new symphony might have upon the musical world. There had been a trial performance in a two piano arrangement before a gathering of the inner circle (Ignaz Brüll, who played the duet arrangement with the composer, Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, Max Kalbeck). Some of these had been reticent, some had shaken their heads sadly over it. "If persons like Billroth, Hanslick, and you, do not like my music," Brahms wrote to Kalbeck, "whom

* The symphony was composed at Mürzzuschlag in the Styrian Alps. Brahms also wrote to Frau von Herzogenberg: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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will it please?" There were his usual deprecatory jokes which always accompanied the announcement of a new score to his friends. He called it "a couple of entr'actes," and "a choral work without text." His misgivings were justified in this case. It is true that Clara Schumann and Elizabet von Herzogenberg, who had been favored with an advance view of the score, had responded glowingly. But the musical public was neither so partial, nor so discerning as the adoring Clara and Lisl. The Fourth Symphony was greeted at first with a certain frigidity which can be put down only as noncomprehension. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!).

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Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home.The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk,

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and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!"

"The performance stays vividly in my mind. I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable per-



formance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."



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Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!

" 'What would have happened if the package had been lost?' asked Bülow.

" 'Well. I should have had to compose the symphony again' (*'Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen'*), was Brahms' gruff answer."

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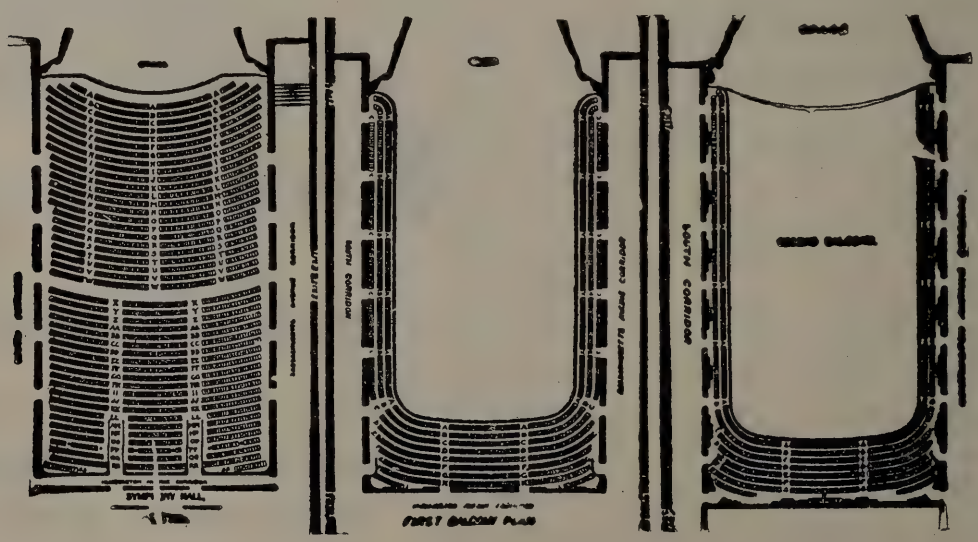
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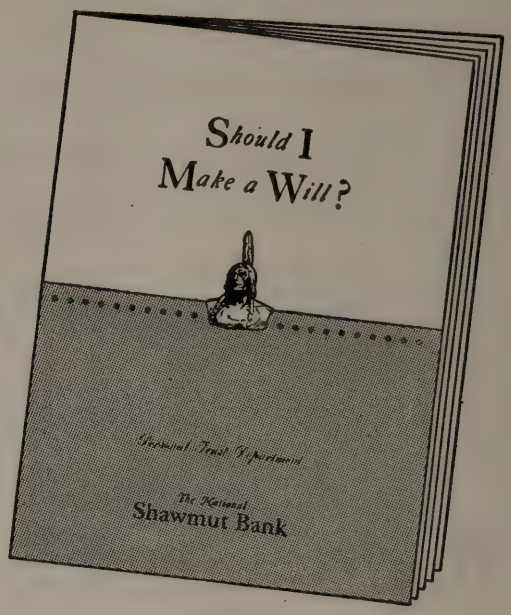
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THE STATUES IN SYMPHONY HALL

McKim, Mead, and White, architects of Symphony Hall, and Professor Wallace C. Sabine, their acoustical adviser, found in statuary the solution to several of their most pressing problems. Faced with the necessity of relieving the large wall surfaces above the second balcony, Professor Sabine found that niches, suitable to holding statues, would be a perfect solution to his problem. In addition, the backs of the niches, protected by natural shadows and the statues, would, if necessary, provide admirable places for experimentation with acoustical building materials too rough to be put on exposed wall surfaces. At the same time, the statues themselves would help considerably to solve the architect's decorative problem in a suitable and dignified way.

A committee of two hundred interested symphony-goers, under the leadership of Mrs. J. W. Elliot, selected and donated casts of eighteen well-known statues. They were not in place for the dedicatory concert in Symphony Hall, October 15, 1900, but were added as they were completed by Pietro Caproni in his Boston studio.

The statues chosen were selected not only for their beauty, but in most cases with an eye to the appropriateness of the subject to the use of the new auditorium. Thus, there are two statues of Apollo, god of music and poetry, and one of Athena, goddess of learning. Their apostles are represented by statues of the dramatists, Sophocles and Euripedes; the orators Æschines and Demosthenes; Anacreon, chief Greek poet of love and wine; as well as of three satyrs. Apollo and two of

the satyrs are the only musically-minded ones in the group: one statue shows Apollo playing on his cithara; and the satyrs hold cymbals, with which they are evidently beating out time for their dancing.

Pheidias, best known of all Greek sculptors, was most famous for his mammoth statues of Athena and Zeus on the Acropolis, for his design and supervision of the sculpture for the Parthenon, and for his Lemnian Athena. (In Symphony Hall, this statue is the fourth from the stage on the left-hand side of the auditorium.) It was the Lemnian Athena that the ancients found the most impressive of his work. Pausanias, who traveled extensively in the second century, A.D., wrote: "The most remarkable of the works of Pheidias, an image of Athena, called Lemnian, after the dedicators." Lucian had this to say in dialogue form:

"*Lyk:* Which of the works of Pheidias do you praise most highly?

"*Pol:* Which but the goddess of Lemnos, whereon Pheidias deigned to inscribe his name. Pheidias and the Lemnian goddess shall bestow on her the outline of her countenance, her delicate cheeks and finely proportioned nose."

The body of an excellent Roman copy of this Athena had been in the collection of the museum at Dresden for some time before it was discovered that a head in the Bologna museum obviously belonged to it. The cast of the reassembled Lemnian Athena enables us to get some idea of the masterwork of Athens' greatest sculptor.

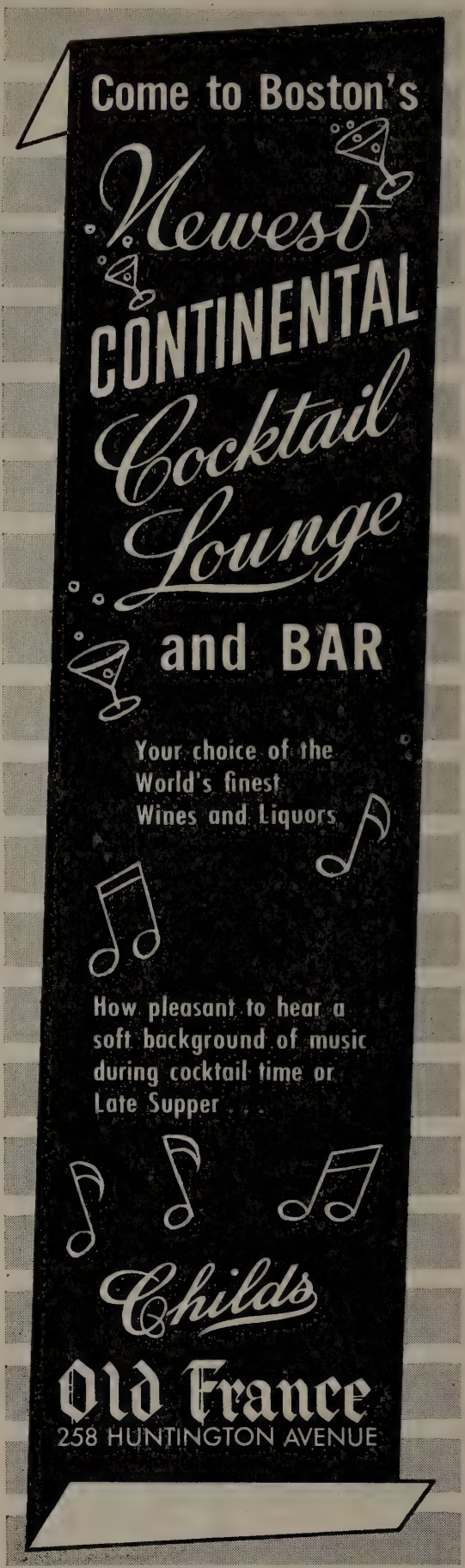
The Resting Satyr which stands nearest the stage on the left-hand side of the hall is best known for supplying Hawthorne with the title of one of his best-known books. Now, as often as not, the satyr is known by the name of the book, "The Marble Faun." Praxiteles executed the original in the fourth century B.C., and the Roman copy by which we know the work stands in the Capitoline Museum in Rome.



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The Amazon by Polycleitos (which is next to the Marble Faun) is a statue with a "story." The tale is told that statues of the Amazons were wanted for the Temple of Artemis at Ephesus, where the female warriors had taken refuge from Dionysos in ages past. The greatest sculptors of Greece, including Pheidias of Athens and Polycleitos of Argos, brought statues of Amazons for the occasion. The competing artists were then called upon to choose the best statue. In the first poll, each man voted for his own work; but as soon as they had shown this faith in their own work, they agreed upon the statue of Polycleitos as the winner.

The statue from which the cast was taken is now in Copenhagen. Several other Amazons gracing various European museums are assumed to be copies of the statues submitted by the unsuccessful competitors in the fifth century B.C.

LIST OF CASTS IN SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage are as follows:

Faun with Infant Bacchus (Naples).
Apollo Citharoedus (Rome).
Girl of Herculaneum (Dresden).
Dancing Faun (Rome).
Demosthenes (Rome).
Sitting Anacreon (Copenhagen).
Euripedes (Rome).
Diana of Versailles (Paris).

The casts on the left are:

Resting Satyr of Praxiteles (Rome).
Amazon (Berlin).
Hermes Logios (Paris).
Lemnian Athena (Dresden, head in Bologna).
Sophocles (Rome).
Standing Anacreon (Copenhagen).
Æschines (Naples).
Apollo Belvedere (Rome).

The reliefs in the passage are:

Bacchic Procession (Naples).
Orpheus, Eurydice, and Hermes (Naples).


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I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

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I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

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SYMPHONY NO. 8 IN C MINOR

By ANTON BRUCKNER

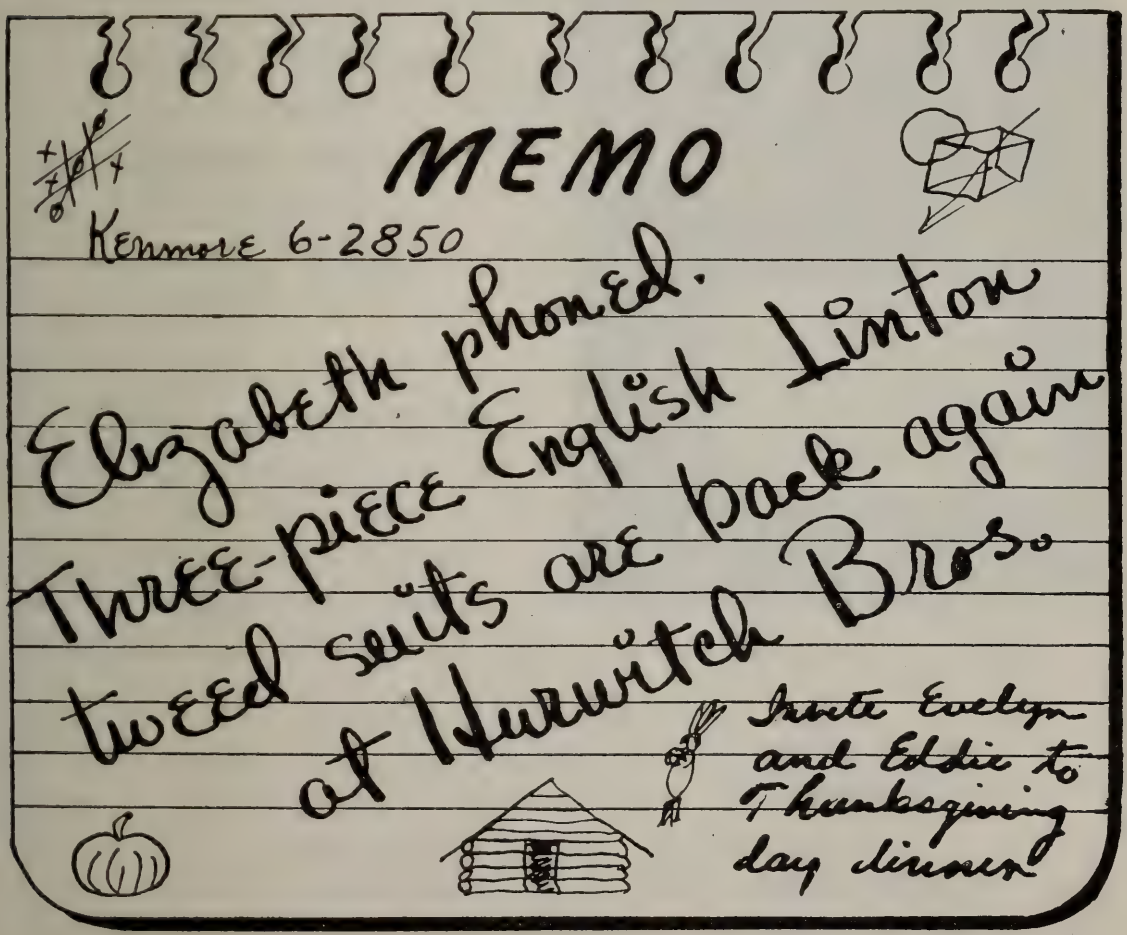
Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896

This symphony, begun in 1884 and finished in revision in 1890, was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony had its first performance in this country by the Boston Symphony Orchestra, Max Fiedler conductor, March 12, 1909. There was a second performance "by request" in the following month (April 24). The symphony was revived by Serge Koussevitzky on March 22, 1929 and repeated April 22, 1932, April 16, 1937, February 3, 1939, and October 11, 1946.

It is scored for three flutes, three oboes, three clarinets, three bassoons and contrabassoon, eight horns (four interchangeable with tenor and bass tubas), three trumpets, three trombones, contrabass tuba, timpani, triangle, cymbals, three harps and strings.

The symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

WHEN he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention — scant performance or none at all. At the end of 1884 (December 30), the Seventh Symphony was brought out



by Arthur Nikisch at the Leipzig Gewandhaus. The symphony made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms camp, which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.* The Eighth Symphony had

* The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the *fortissimo* climax for full orchestra of 1886 being slightly compressed. A much longer setting of this coda ended *pianissimo*. The Scherzo, standing next, was also very little changed in the final revision; alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title "The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."



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its first performance in Vienna, December 18, 1892, by the Philharmonic Orchestra which, until the advent of the Seventh Symphony, had carefully excluded Bruckner from its programs. Hans Richter conducted. The success of the symphony was such, even in this Brahms stronghold, that even the ferocious Edouard Hanslick, while denouncing the music in the terms fully expected of him, was compelled to acknowledge it a popular triumph. "How was the symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths, etc." Hanslick pointedly strode from the hall before the *Finale*. Another critic called it "The masterpiece of the Bruckner style." Hugo Wolf wrote: "The work renders all criticism futile; the *Adagio* is absolutely incomparable." And Kalbeck of the opposite clan, henchman and destined biographer of Brahms, was forced to admit Bruckner "a master of instrumentation" whose symphony was "worthy of its sole position on the program."

The Bruckner who had been an unknown in Vienna for so many years became a public figure, a celebrity whom one pointed out on the streets. But Bruckner never acquired city ways. He never changed his manner of dress nor lost his provincial accent. To the end he was a true son of the small Austrian village of Ansfelden. The following

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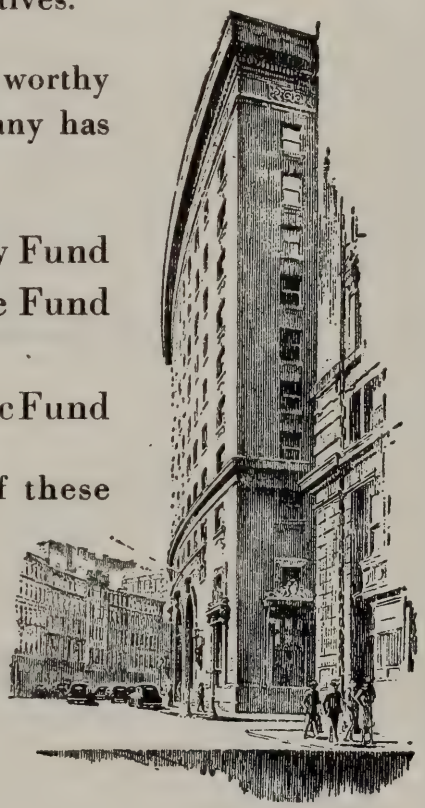
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description of his quarters and daily routine in Vienna is taken from the monograph of Gabriel Engel:

"He lived in a small, simple apartment of two rooms and kitchen which were kept in order by an old faithful servant, Kathi, who for twenty years had spent a few hours each day attending to the bachelor's household. In the blue-walled room where he worked stood his old grand piano, a harmonium, a little table and some chairs. The floor and most of the furniture were littered with music. On the walls hung a large photograph and an oil painting of himself. From this room a door led to his bedroom, the walls of which were covered with pictures of his 'beloved Masters.' On the floor stood a bust of himself which he was pleased to show his friends, who relate that he would place his hand upon its brow, smile wistfully, and say: 'Good chap!' Against the wall stood an English brass bed presented to him by his pupils. This he called 'My luxury.' At home he would go dressed even more comfortably than on the street, merely donning a loose coat if a guest was announced. Kathi knew exactly at what hours guests were welcome. If the Master was composing, no one was permitted to disturb him. At other times he went in person to meet the caller at the door.

"Bruckner worked, as a rule, only in the morning; but sometimes he would get up during the night to write down an idea that had suddenly occurred to him. Possessing no lamp, he did this night work by the light of two wax candles; but if Kathi saw traces of these in the morning she scolded him severely, warning him to be more careful about his health. When she insisted that he compose only in the day-

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time, he would say contemptuously: 'What do you know about such things? I have to compose whenever an idea comes to me.'

"Sometimes, other answers failing him, he tried naïvely to impress her with his importance, crying: 'Do you know whom you are talking to? I am Bruckner!' 'And I am Kathi,' she retorted; and that was the end of the argument. After his death, she said of him: 'He was rude, but good!' "

~

The following description of the Eighth Symphony was written by Alfred H. Meyer for the *Boston Transcript:*

"Bruckner has sometimes been accused of formlessness. In reality no criticism could be wider of the mark. His handling of form is merely different from that of symphonists like Beethoven. Witness the course of this Symphony in C minor. A single note, sustained through several measures, serves as introduction. Basses sing the first theme. It comes in low register, at first hesitatingly, then in full melodic contour. It is gloomy, forbidding, of the essence of tragedy. There are several repetitions, there is some development. Then the second theme emerges. It is in G major, a typically Brucknerian theme. Its first motif comprises two quarter-notes followed by a triplet of three quarters, a formula which Bruckner especially liked. This theme is the brightest in the symphony — a theme of cheerfulness tinged with sentiment.





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Bruckner uses it persistently in this first movement, often in inversion. That is, in descending form, whereas originally it is chiefly ascending. An important subdivision of the theme occurs considerably later in horns followed by wood winds over a *pizzicato* bass in triplets. Cheerfulness has now gone out of the mood, which is one of quiet solemnity. The development treats these themes by every known contrapuntal and rhythmical device, mainly in the order in which they originally occur, with a repetition of suggestions of the first theme near the end, to lead into the recapitulation. The recapitulation is much less a direct repetition of themes than is the custom of the classical composers. The first theme is now introduced in high wood winds, where at first it entered in low basses. Not only is the register changed, but it is now heard also in inversion. And it comes not in the direct forthright form of the beginning, but in a more developed state. Further, there is less obvious preparation for the second theme, which enters in a solo trumpet, *'ausdrucksvoll'* (expressively).

"In the symphonies before the Eighth, Bruckner followed his first movement with an *Adagio*. In the Eighth and the Ninth a *Scherzo* succeeds. The gloom at the end of the first movement is too deep to permit a slow movement to come next. Rightly or wrongly the appellation *'Der deutsche Michel'* has come to be associated with this

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*Scherzo.** To translate the phrase into 'The German Michael' is to lose all its significance. It represents the naïve stupidity, the ponderous and thick-headed humor which one associates with country bumpkins. The theme of the principal division of the *Scherzo* well deserves the label, *'Der deutsche Michel,'* for its blunt, awkward, square-toed, or better, square-headedness. But it is cast against a background of fantastic and almost fairy-like delicacy. It receives due portion of repetition and development. Of the Trio Bruckner is reported to have said, *'Der deutsche Michel träumt ins Land hinaus'* — 'The German Michael dreams (or would it be better under the circumstances to translate *"träumt"* by "stumbles"?) his way into the country.' The theme, at first in the strings, is beautifully lyrical. The *Scherzo* is then literally repeated.

"The *Adagio* is one of the longest slow movements in existence,

* Among the many "interpretations" laid upon the symphony by the analysts, with references to "The Æschylean Prometheus," "The all-loving Father of mankind," etc., was the characterization of the *Scherzo* as typical of "The German Michael." *"Der deutsche Michel"* is the plain, honest, lumbering peasant type of Germany. Hanslick saw a breach here in the armor of Brucknerian enthusiasm and wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael, to the *Scherzo*, as may be read in black and white in the program." These were unfair tactics. Bruckner gave no clue whatsoever in his published score. (ED.)

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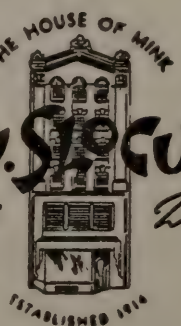
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and one of the most lovely. One can best understand it by remembering that it consists of three separate developments, each more extended and more climactic than the preceding, of the two themes of the movement. The first theme is of exceedingly long breath, haunting, pleading, in character. It is introduced by the first violins. The second theme is sung by 'cellos, as if in answer to the pleading of the first. It too is wondrously lyric. Near the height of the third development, brasses intone the 'Siegfried *motiv*' from Wagner's 'Ring.' The coda is given to the first theme.

"The *Finale* is grandiose, a culmination in the truest sense. The figure with which it begins (suggestive of galloping horses) continues throughout the long, warlike first theme. A second theme is in part lyric, in part choral-like and churchly in mood. The development is exceedingly complex contrapuntally, with the choral *motiv* frequently heard throughout. The recapitulation makes a powerful entry with the first theme, while the second enters as a *fugato*. The main climax of the whole work comes in the coda, which is begun by trombones proclaiming the first theme of the Symphony against the trumpets with the theme of the *Scherzo*, and ends at the last with a combination of the main themes of the four different movements in a triumphal C major."

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So far as his musical premises were concerned, Mendelssohn had reached self-realization in his early boyhood. With a trio or sonata from his voluminous childhood efforts, or the "Midsummer Night's Dream" Overture, his life's pattern for a chamber piece or for a concert overture was already cut out with a good deal of completeness. Mendelssohn's first scherzo and his last present no essential transformation. Without dissipating his energies upon such transformation, Mendelssohn could devote his life, with intent and untiring application upon refining his set style to the last degree of glazed perfection.





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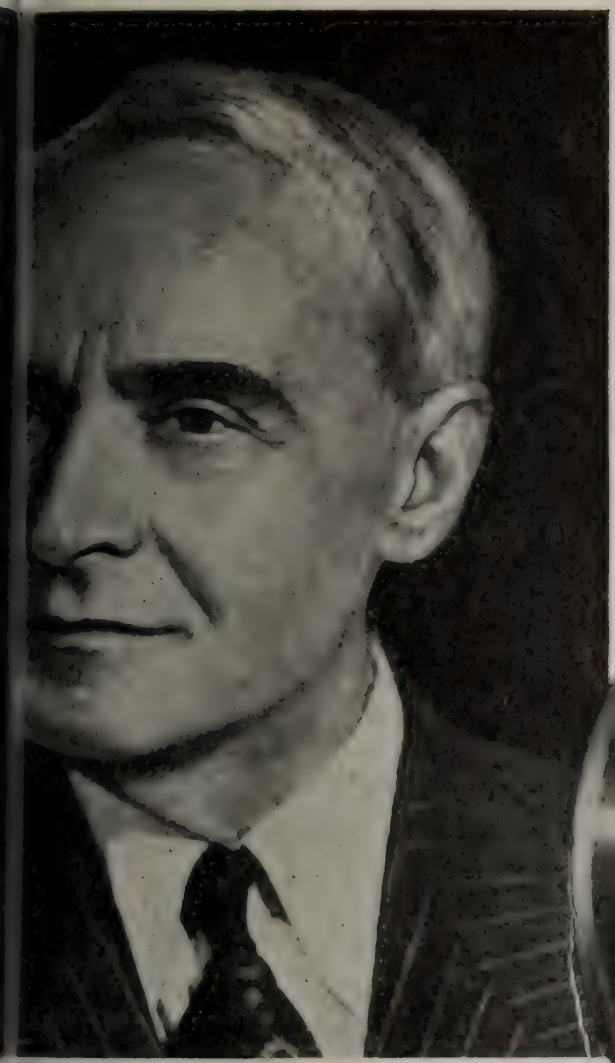
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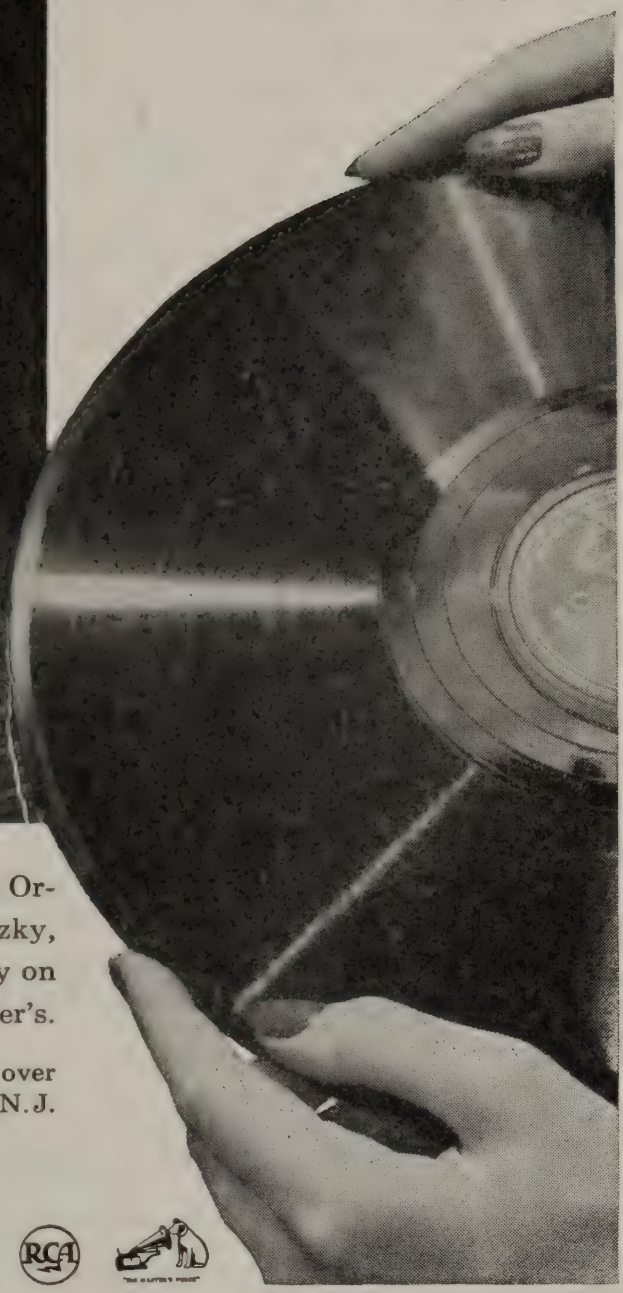
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At least, there is every indication that Mendelssohn kept this ideal ever scrupulously before him. The world, with all its curiosity, can never penetrate the real mysteries of the composer's sanctum. Sometimes surviving sketches give a clue to the creative process, as in Beethoven's case; sometimes, as with Wagner, the incredible act of mighty planning, so far as the actual music was concerned, remains the composer's dark secret. Mendelssohn seems to have resembled Wagner in having no need for scrappy memoranda to fix the half-formed musical images. In the docketed and ordered compartments of his mind, the music apparently took its complete and detailed shape without fear of lapse or loss. It is often told how the score of the "Midsummer Night's Dream" Overture was lost in a hackney coach, whereupon the composer wrote out a fresh copy from memory, correct and complete. Wishing, at another time, to show his "Italian" Symphony to his friend Dr. Frank at Düsseldorf, and not having his manuscript score with him, he wrote out the Andante, Minuet, and Finale from memory. When he was ready to commit his music to paper, it was so clearly worked out that the initial writing had every appearance of a fair copy.

Sir George Grove, who examined the notebooks of Mendelssohn at the State Library in Berlin, wrote that they "appear to contain his first drafts, and rarely show any corrections, and what there are are not so much sketches as erasures and substitutions. Devrient and

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Schubring tell of having seen him composing a score bar by bar from top to bottom; but this was probably only an experiment or *'tour de force.'"* Mendelssohn filled forty-four volumes with original autographs or copies of his works, even from his eleventh year. Everything is immaculate, the date and place carefully inscribed. Beethoven's bulging and tortured sketchbooks would probably have filled the methodical Mendelssohn with horror.

There was the same sense of orderliness in his letters, where every flourish was exactly as it should be, in the drawings which filled his innumerable notebooks, where not a smudge was to be found. His music was as consistent a part of his faultless life as the knot of his tie or the charm of his demeanor in public, or the agreeable tact of his conversation at one of the Mendelssohn "evenings." But the writing of music was to him far more than a graceful accomplishment. He felt it a solemn "obligation" to develop to the very utmost those "capacities" which God had given him. He was forever re-polishing or recasting one page or another in his scores. In some cases years passed before he reached the point where the music completely satisfied him; in some cases, as in the last two symphonies, that point was never reached. In this sense — a limited sense, it must be admitted, he was the most self-critical of composers.



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In taking Mendelssohn as the product of his period, we could not go so far as to call him its mere reflection. It would be more accurate to say that, having assimilated from his childhood a certain literary and intellectual culture which was to be found among enlightened circles in his time, a culture with a strong penchant for poetic effusion, he carried this exaltation of sentiment into tone, and there popularized it. The musical world had been accustomed to empty virtuosity, or arid conformity. This model of sensibility and charm in young manhood, with his music of melting ardor, was found quite irresistible. But if Mendelssohn were nothing more than the idol of a passing epoch, we of a century later would have very little concern with him indeed. That quality in his music which has enabled it to hold the concert stage up to the present moment, is at once more important and more difficult to fix. A century is none too much for the evaluation of a composer, or for the attainment of a just and lasting perspective. After Mendelssohn's death, his popularity continued to increase, and extravagant statements continued to be made about him. Meanwhile, forces were unloosed in music, which, gradually taking a popular foothold began to encroach upon the Mendelssohnian vision of "nobility of sentiment." Wagner provided new sensations, probing the human emotions as had never been done before. Liszt tossed sym-



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phonic structure to the four winds. Brahms disposed his adherents to take music in sober, deep, and satisfying draughts. Beside these manifestations, Mendelssohn's music took on an ominous pallor. His pretty sentiments seemed vapid, his small classical orchestra mincing, his carefully worked out development merely finicky. There was a perceptible cooling, even among the staunch Mendelssohn adherents. But judgments in times of sharp division and drastic reaction are of no use, for they little more than reflect the party affiliations of the writers.

Through thick and thin, the hopelessly old-fashioned souls who have insisted upon taking real delight in Mendelssohn, have remained surprisingly numerous. There was no lack of Mendelssohnian shrines, even to the end of the last century and the beginning of this one. The music, gradually sifted down to a handful of the most perfectly realized works, kept a firm place in the repertories of orchestras and choruses, even though the advance guard would not so much as glance in their direction.

The time came, just after the first world war, when the urge towards mighty concepts seemed all at once to have overblown itself. The world became weary of excessive lengths, bulky protestations of lofty intention. There was a return to classical form, classical compactness and restraint. Most people were now impatient with exploded illusions



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of grandeur, content with a symphony, a quartet, or a concerto which did not try to bring down heaven to earth, but, restoring the long lost virtue of brevity, aimed first of all to divert and charm the hearer.

Let us venture that more than one of our own moderns listen with a secret wistfulness and sense of impotence to the inimitable clarity, the tonal grace and felicity of Mendelssohn at his best. Those spots where Mendelssohn is merely sentimental, as for example, his "Songs Without Words," do not, cannot detain a sophisticated, twentieth-century audience. The pages which capture Mendelssohn's best, particularly a scherzo or finale, assert anew their delightful spell. Fine poise of formal symmetry, the delicate use of instrumental coloring, the sparkling and smoothly turned string writing, these are qualities which hearers of today have taken delight in "discovering" anew for themselves. His natural inclination to be amiable and delightful always to those about him saved him in his best moments from being a solemn and tedious composer who, with all his Victorian piety, would have been long since quite forgotten. This lighter side of Mendelssohn makes him very good company at the present moment.

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Myra Hess was born in Hampstead, London. Among her teachers she remembers Tobias Matthay with special esteem. She made her American début in 1922, first appearing with this orchestra at Sanders Theatre, Cambridge, on February 9 of the same year.

When on account of war conditions all public gatherings were forbidden in London, she obtained special permission to give "luncheon hour" concerts in the National Gallery, from which all the pictures had been removed. These concerts were held five days a week from October 10, 1939, to April 10, 1946, and were never suspended during the air raids. Many artists appeared in these concerts and their instigator played in them 146 times. Imperial recognition came to her in the title "Dame Commander of the British Empire," conferred upon her in 1941.

At her début with the Boston Symphony Orchestra in Cambridge, Dame Myra Hess performed in Mozart's Concerto in D minor (K. 466). She appeared in the Boston series March 30, 1925, then playing Beethoven's Fourth Concerto, and later performed it in Boston February 15, 1935, and February 20–21, 1939 (Monday and Tuesday series). She has likewise performed the following concertos with this orchestra: Schumann's, December 16, 1927, February 20, 1939; Brahms' No. 1, March 15, 1932; Brahms' No. 2, March 9, 1937; Beethoven's No. 3, February 17, 1939; Beethoven's No. 4, November 8, 1946.

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Schumann completed his Pianoforte Concerto in 1845. It was first performed in Dresden on December 4 of that year, Clara Schumann soloist, and Ferdinand Hiller conductor. The orchestral parts were published in 1846, the score in 1862. The dedication is to Ferdinand Hiller.

Early performances in America were noted by Philip Hale:

"Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

"Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859."

Performances in Boston by the Boston Symphony Orchestra have been as follows: October 6, 1882 (soloist, Carl Baermann); November 25, 1887 (Carl Baermann); January 10, 1890 (Anna Steiniger-Clark); March 2, 1892, benefit concert (I. J.

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Paderewski); April 16, 1897 (Rafael Joseffy); February 15, 1901 (Adele Aus der Ohe); February 13, 1903 (Fanny Bloomfield-Zeisler); February 24, 1905 (Ernest Schelling); February 2, 1906 (Harold Bauer); December 21, 1909, Pension Fund (Olga Samaroff); November 24, 1911 (Harold Bauer); March 28, 1913 (Norman Wilks); December 12, 1913 (Josef Hofmann); December 22, 1916 (I. J. Paderewski); February 25, 1921 (Benno Moiseiwitsch); December 8, 1922 (Olga Samaroff); April 3, 1925 (Alfred Cortot); December 16, 1927 (Myra Hess); February 26, 1933, Pension Fund (Myra Hess); January 26, 1940 (Josef Hofmann). It was performed in the Monday and Tuesday series, February 20, 1939 (soloist, Myra Hess).

The orchestral portion of the Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

More than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna, in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have gotten very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a "*Phantasie* in A minor," which he was later to use as the first movement of his published Concerto. Apparently he moved only by stages toward the full, three-movement form. The "*Phantasie*" was composed between May and September, and must have been somewhat crowded in the composer's imagination between the abundant musical images which occupied him in that year. The First Symphony in B-flat preceded, and the Symphony in D minor (in its first version) followed it,

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not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra (August 13), Clara took the occasion to play through the new *"Phantasie"* with the orchestra as well. Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it "magnificent." She wrote in her diary: "Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skilfully interwoven with the orchestra – it is impossible to think of one without the other." The publishers were not of this mind, and rejected the proffered manuscript.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his "Concert Allegro," as he had intended to call it, by adding an Intermezzo and Finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his *Phantasie* in A minor," wrote Clara in her diary on June 27, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on July 31: "Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the orchestra."

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would

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sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to whom the score was dedicated, at Dresden, December 4, 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day, 1846 – Mendelssohn conducting. All did not go well at this performance. Mendelssohn and his orchestra had much trouble with the "puzzling rhythm" in the last movement, an incident which must be read with some astonishment in this present century of rhythmic complexity. When the Concerto was performed by Clara in Vienna just a year later (January 1, 1847) Schumann conducted, and again things did not go so well. Hanslick wrote: "The attendance was very moderate, the applause cool, and apparently expended on Clara alone. The piano concerto and the symphony found but slight approbation." Schumann's conducting, from most contemporary reports, was hardly of the sort to illuminate even his own music. Joachim, Schumann's loyal friend, has told several instances of his incapacity to more than beat the measure. He had an altercation with a drummer, at a rehearsal of his concerto, and when the drummer

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resented his reproach about a mistake in the count, he was angry, and said: "That is impertinent." This was the usual end of any attempt to straighten out a difficulty. Once when he could not manage the entrance of the horns at the proper place, he turned around helplessly to Joachim at the first desk and said, "They don't come in!" Opening the score of one of his own symphonies, he stood with baton raised, not knowing how to start the orchestra, Joachim, who was concert master, gave the proper signal to the players, and Schumann followed on with a smile of relief.

In creative matters at least, Schumann knew his own mind, and kept to his steadfast purpose. When he made a youthful attempt at a concerto in 1839, he wrote to Clara: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos — I must plan something else." Schumann never abandoned this early concept of what a concerto should be. Clara learned much from him, and her first lesson was that she must not expect from her husband piano music "for virtuosos." Even in their early friendship, shallow display pieces of the period had a grudging place upon her programmes, and at length

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gave way altogether to such composers as Bach, Beethoven, Chopin, and of course Schumann. Just before Robert completed his concerto she began to study a concerto of Henselt. While she might have taken it up eagerly a few years earlier, she now found it a sterile attempt at "brilliance" which succeeded only in being "laborious, far-fetched, and patched together." She also wrote, "There is not a single beautiful, fresh motive in it," missing qualities her husband had trained her to look for, and with which his genius abundantly provided her.

Schumann was indeed true to his best style in this concerto, taking

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themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with a straightforward and becoming simplicity. When the melody is given to wood wind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and *andante* section of the first movement. The brief

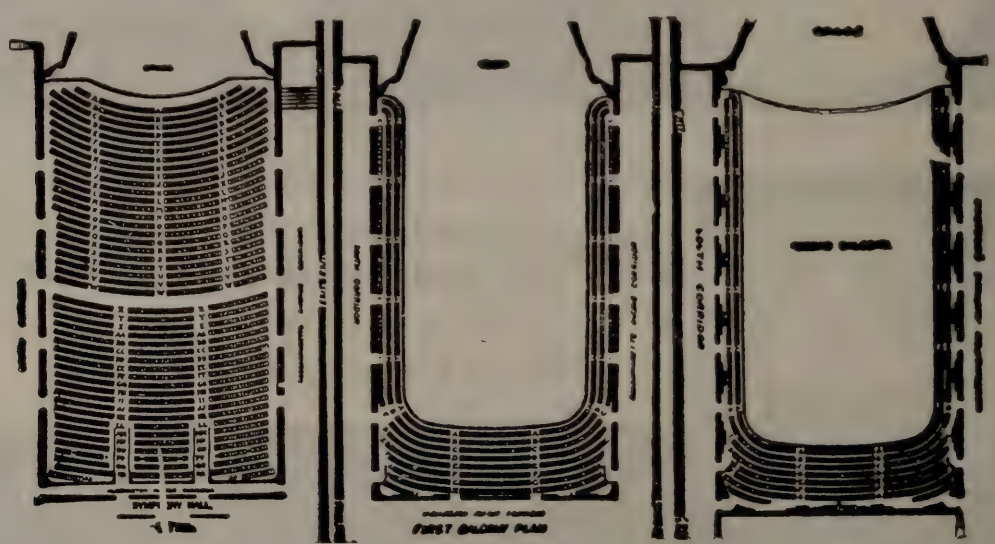
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intermezzo (*andantino grazioso*) with its light staccato opening and its charming second theme inseparably associated with the 'cellos that sing it, leads directly into the final rondo (*allegro vivace*), whose brilliance is joyous and exuberant, without a trace of hard glitter.

The first movement, having been composed as an independent fantasia, does not have the formal lines of a regular first movement of a classical concerto, as Professor Donald Francis Tovey has pointed out in his "Essays in Musical Analysis":

"The orchestra makes no attempt to muster its forces for its own full connected statement of the themes. At the climaxes it bursts out with a short triumphant passage in the manner of a *ritornello;* but for the most part it behaves very much as the strings behave in Schumann's quintet: though it has far more colour, and is, for all its reticence, much above Schumann's normal achievement in its purity and brightness of tone.

"The energetic introductory figure which leads to the first theme is to be used once in the development. After the pianoforte has answered the plaintive cantabile theme [oboe], the second subject [clarinet] is made of a broad stream of impulsive melody derived from the [oboe theme]. There is a dramatic change of key to A-flat, in which remote region a pianoforte gives out an altogether new version of the first theme in slow 6-4 time, in the tenderest of dialogues with the or-



chestra. When this comes to its natural close, the pianoforte breaks abruptly into the original figure and tempo, and then proceeds to work up the oboe figure in an impassioned stream of melody joined by more and more of the orchestra, and driving irresistibly through a wide range of key until at last it resigns itself in a solemn close into the main theme in the home tonic.

"From this point the recapitulation follows its normal course until the point where the orchestra is to break in with its *ritornello.* But here the pianoforte goes on playing through it, and soon breaks its way into an unaccompanied cadenza. A triumphantly paradoxical feature of this very happy outburst of apparently extempore eloquence is that its themes happen to be entirely new until, at last, the oboe figure appears below a long trill. Then the threads, new and old, are

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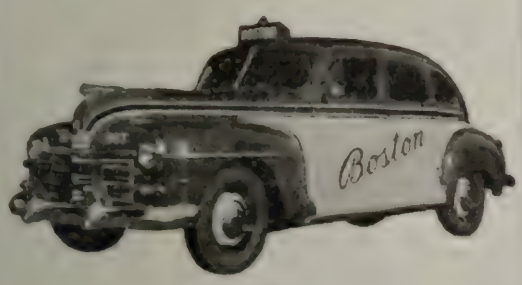
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which it crowns with so light a touch. Every note inspires affection, and only an inattentive critic can suspect the existence of weaknesses to condone. Fashion and musical party-politics have tried to play many games with Schumann's reputation, but works like this remain irresistible."

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Sixth Program

FRIDAY AFTERNOON, NOVEMBER 21, *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 22, *at* 8:30 *o'clock*

CHARLES MÜNCH *Conducting*

RAMEAU Suite from the Opera "Dardanus"

I. Entrée
II. Rondeau du sommeil
III. Rigaudon
IV. Rondeau gai

HONEGGER Symphony No. 3, "Liturgique"

I. Dies Irae — Allegro marcato
II. De profundis clamavi — Adagio
III. Dona nobis pacem — Andante con moto

(*First performance in Boston*)

INTERMISSION

DEBUSSY "Ibéria" ("Images" for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. Les parfums de la nuit (The fragrance of the night)
III. Le matin d'un jour de fête (The morning of a festival day)

ROUSSEL Symphony No. 3 in G minor, *Op.* 42

I. Allegro vivo
II. Adagio
III. Vivace
IV. Allegro con spirito

This program will end about 4:15 on Friday Afternoon, 10:15 o'clock on Saturday Evening

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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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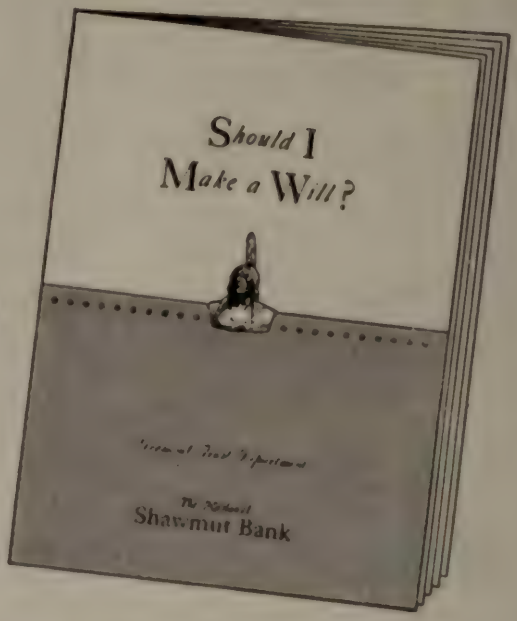
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Night Scenes

Exhibition

NIGHT SCENES

The idea of night is rich in connotation and seems always to have the capacity of stirring the imagination. Probably no group has reacted to it more strongly and more variously than have artists, who have expressed their feelings about it in literature, music, painting, sculpture, and even in architecture. There is always a strong personal flavor to their reaction and to its expression. As may be seen from the pictures in this exhibition, however, despite differences of period, school, subject matter, and personal approach, the nocturnal theme, whether it be of primary or only of secondary importance in any individual work of art, supplies a basic unity which yet allows great variety. The painters represented in the exhibition are of many periods, and the pictures range in time from the sixteenth century to the present day. Because the paintings were chosen largely for reasons of variety and interest, the works of a number of lesser known artists were included.

Jacopo da Ponte (c. 1510-1592) and his son Francesco (1549-1502), both usually called Bassano after the town on the Venetian mainland where they lived, belong to an artistic family which contributed much to the richness of Italian Renaissance painting. Jacopo did many portraits; among his subjects were Ariosto and Tasso, as well as landscapes with animals and religious paintings. Francesco is perhaps best known for his series of mural paintings of the history of the Venetian Republic in the Doge's Palace.

Jacob's Dream is the work of an early seventeenth century artist, perhaps of the Roman School. The *Interior of a Cathedral* is by Desiderio Monsu, a



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Neapolitan painter who was active in the first half of the seventeenth century, and about whose life comparatively little is known; his curious and distinctive style, with its strange relief effect, is well displayed in this large canvas.

Giuseppe Maria Crespi (1665-1747) is one of that group of artists whose work reflects the later and often very attractive phase of the Baroque in Italy which has been called Italian Rococo; he was an outstanding master of the Bolognese School in this period. Alessandro Magnasco (1681-1747), a Genoese contemporary of Crespi, is best known for his stormy landscapes with bandits or monks and for his wild scenes of turbulent seas and shipwrecks. The eighteenth century Neapolitan School is represented by a pair of pictures by Giuseppe Bonito (1705-1789), while Natalé Ferré's (1817-1879) *A Rainy Night in Milan* is a work of the middle of the nineteenth century.

Henry Pether (active 1828-1862) was a minor English painter of the middle of the nineteenth century. His father, Abraham, was known as "Moonlight Pether" because he specialized in night scenes, and the two sons, Henry and Sebastian, carried on this tradition.

William H. Beard (1825-1900), Frederic E. Church (1826-1900), and Albert Bierstadt (1830-1902) were American artists of the next generation after Thomas Cole, generally known as the founder of the Hudson River School. The works of all these painters show various phases of nineteenth century romanticism in America. Beard was a National Academician who painted on the American frontier; his son has written most interesting recollections of his father's friendship with the Sac and Fox Indians and with the trappers and picturesque characters of the West. Church is perhaps best known for his scenes in the Andes; an English critic, writing in the *London Art Journal* for September, 1863, calls his style "the best Turnerian, carried forward with preciseness of detail and temperance of

color." Bierstadt was another artist who is associated with the American West; he gained a tremendous reputation for his pictures of mountain scenery, Indians, and buffaloes.

Ralph Blakelock (1847-1919) is a later American romantic painter whose work, mainly moonlit landscapes, has recently enjoyed a revival of interest. H. Dudley Murphy (1867-1945), the well known Boston artist, is represented by *Porto Rican Moonlight,* and George W. Bellows (1882-1925), who was associated with Shinn, Luks, Henri, and others, was a leading figure in this group.

John Wilson, Fay Abrahams, Alfred Duca, and Thomas Fransioli, Jr., are contemporary Boston artists. Wilson received his first encouragement and training at the Boston Boys' Club and later studied at the Museum School and at Tufts; he is now studying and painting in Paris. Miss Abrahams and Duca are graduates of the Museum School, while the latter also studied at Pratt Institute in Brooklyn, N. Y. Fransioli is an architect by training who only very recently took up painting; he is entirely self-taught. His work, like that of Wilson, Miss Abrahams, and Duca, has been exhibited in Boston.

R. B. K. McLANATHAN

• • •

EXHIBITION

In the First Balcony Gallery is to be seen a collection of paintings depicting "Night Scenes."

The paintings are as follows:

Lent by Victor Spark, New York City:

Boy Lighting a Candle, Jacopo and Francesco Bassano, 16th Century, Venetian School

Harp of the Winds, Frederick E. Church, c. 1850, American School

The Moonlight Sonata, American Primitive School, c. 1820-30

The Card Game, Giuseppe Bonito, 18th Century, Neapolitan School

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Interior of a Courtyard with Strolling Players, Alessandro Magnasco, 1681–1747, Italian School

Jacob's Dream, Italian School, early 17th Century

Spearing for Fish on Lake Tahoe, Albert Bierstadt, 1830–1902, American School

A Rainy Night in Milan, Natale Ferre, 1850, Italian School

The Lost Balloon, William H. Beard, 1882, American School

Interior of a Cathedral, Desiderio Monsu, 1620–40, Neapolitan School

Flight into Egypt, Giuseppe Maria Crespi, 1665–1747, Bolognese School

Lot and His Daughters Fleeing Sodom, Dutch—Utrecht School, c. 1650

Lent by the Boston Museum of Fine Arts:

Moonlight Sonata, Ralph Blakelock, 1847–1919, American School

Rainy Night, George W. Bellows, 1882–1925, American School

Lent by Robert C. Vose Galleries:

Porto Rican Moonlight, H. Dudley Murphy, 1867–1945, American School

Lent by the Boris Mirski Art Gallery:

Youth, John Wilson, contemporary, American School

Bird in Moonlight, Fay Abrahams, contemporary, American School

The Shepherd, Alfred Duca, contemporary, American School

Lent by Charles D. Childs:

The Houses of Parliament by Moonlight, Henry Pether, active 1828–1862, English School

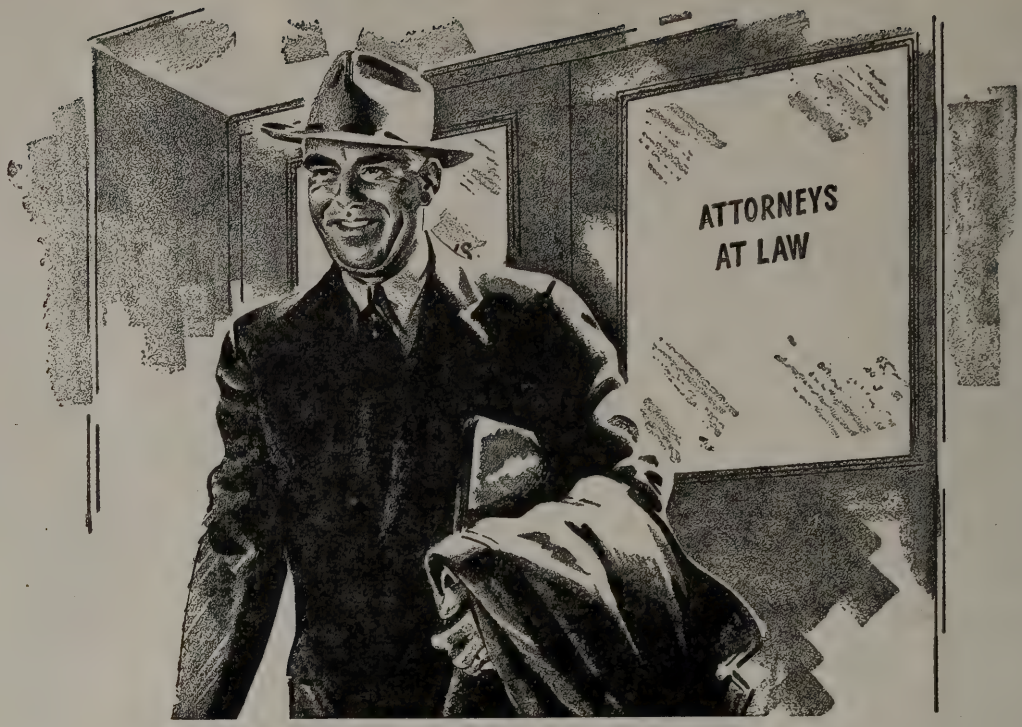
Lent by the Margaret Brown Gallery:

The Quest, Thomas Fransioli, Jr., contemporary, American School



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CHARLES MÜNCH *Conducting*

RAMEAU.....Suite from the Opera "Dardanus"

I. Entrée
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(*First performance at these concerts*)

HONEGGER.....Symphony No. 3, "Liturgique"

I. Dies Irae — Allegro marcato
II. De profundis clamavi — Adagio
III. Dona nobis pacem — Andante con moto

(*First performance in Boston*)

INTERMISSION

DEBUSSY......"Ibéria" ("Images" for Orchestra, No. 2)

I. Par les rues et par les chemins (In the streets and byways)
II. } Les parfums de la nuit (The fragrance of the night)
III. } Le matin d'un jour de fête (The morning of a festival day)

ROUSSEL.....Symphony No. 3 in G minor, *Op.* 42

I. Allegro vivo
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This programme will end about 4:15 o'clock on Friday Afternoon, 10:15 o'clock on Saturday Evening

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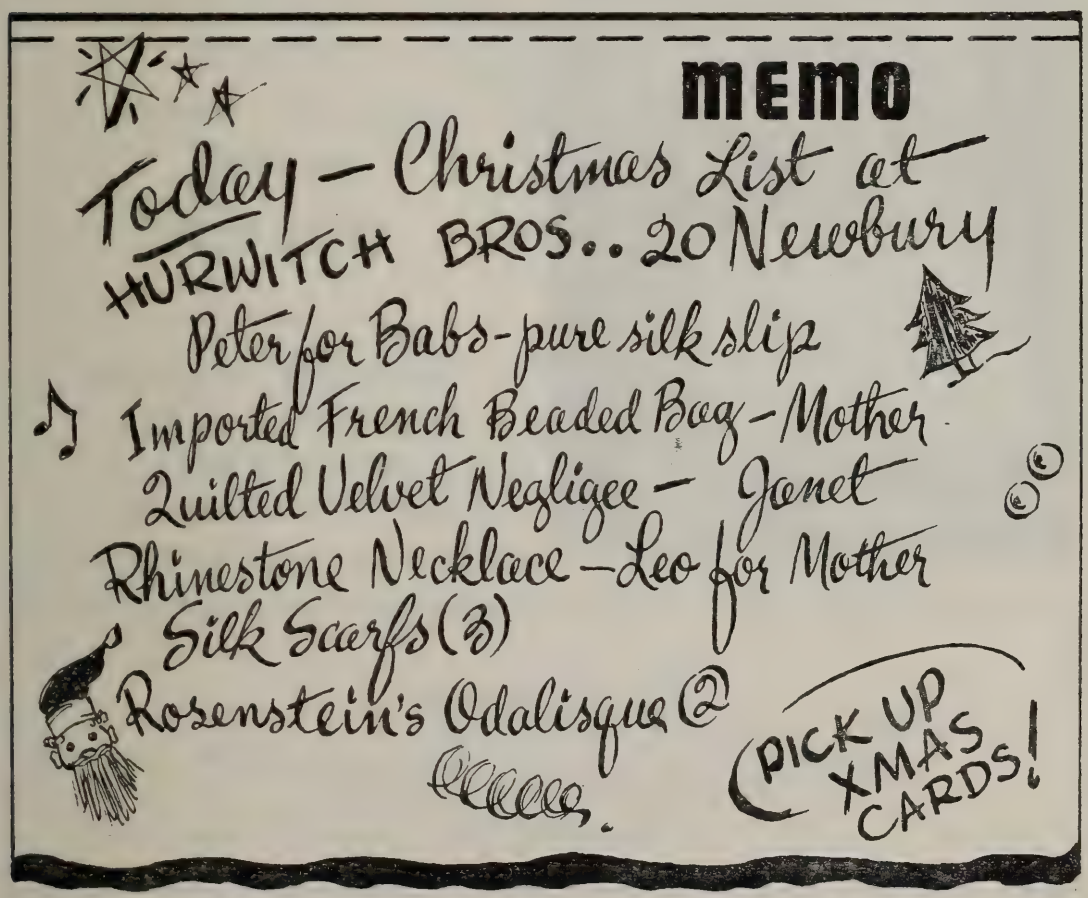
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CHARLES MÜNCH

CHARLES MÜNCH was born at Strasbourg, Alsace, in 1895. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwängler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris.* In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire.*

M. Münch, visiting America last season and several European countries in the spring and summer, has appeared many times as guest conductor (he conducted the Boston Symphony Orchestra on December 27–28). Returning this season, he has conducted concerts of the New York Philharmonic-Symphony Society and will visit other orchestras of our East and West.



SUITE FROM "DARDANUS"

By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"Dardanus, Tragédie lyrique en cinq actes et un prologue," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy. Music from *"Dardanus"* is here having its first performance by this orchestra.

ALTHOUGH Rameau showed himself a musician, playing upon his father's clavecin, at the age of seven, and in his early manhood made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was *"Hippolyte et Aricie,"* a setting of Racine's *"Phèdre."* It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.



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The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, *"Samson,"* was banned on the eve of performance. After *"Hippolyte et Aricie,"* which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. *"Dardanus,"* which was preceded in the same year by his Ballet *"Les Fêtes d'Hébé,"* had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called *"Arlequin Dardanus"* in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra,* appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

It has been said against Rameau, no doubt with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is said to have made the damaging admission that he could set even the

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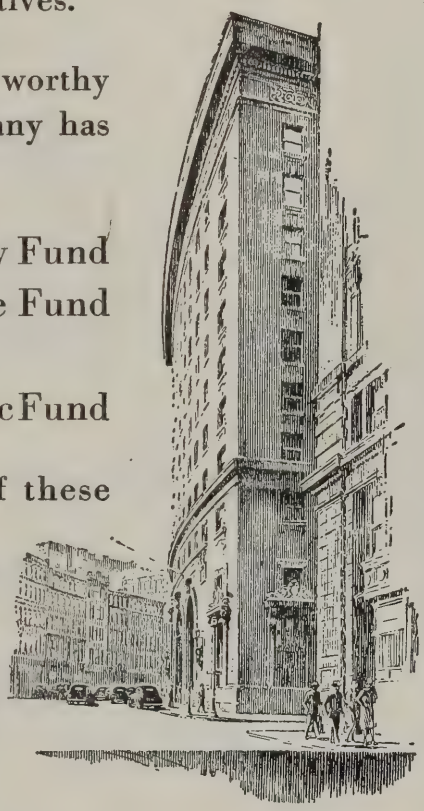
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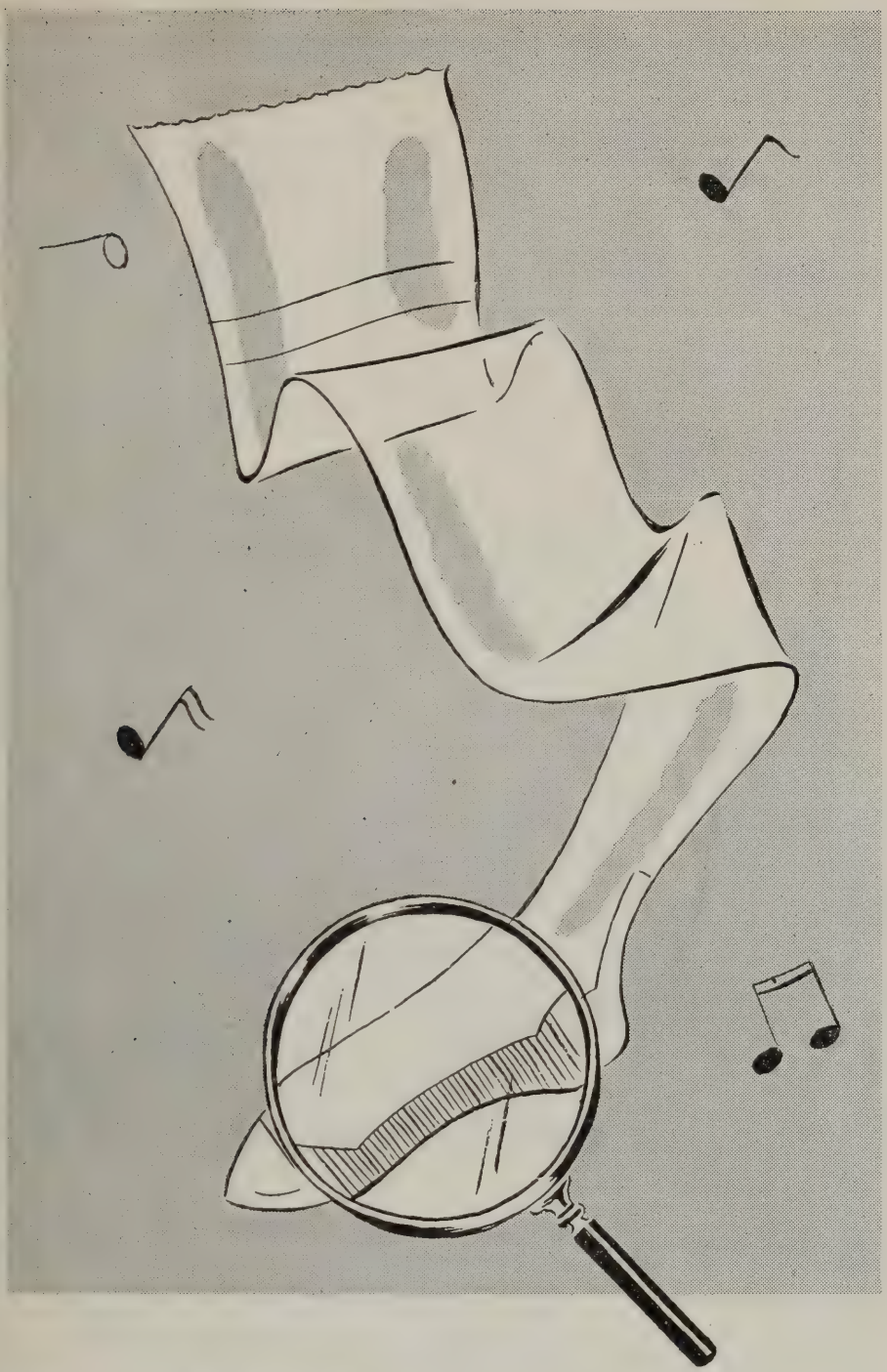
RALPH LOWELL, *President*

Gazette de Hollande to music. And in his old age he remarked one evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but in harmonic innovation which was courageous as well as engaging, and made him enemies in reactionary quarters. Rameau delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.

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SYMPHONIE LITURGIQUE

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

The *Symphonie Liturgique,* the third in order by Arthur Honegger, was composed in 1945–1946 by commission of the *Communauté de Travail, Pro Helvetia.* It was first performed at Zurich by the *Tonhalle* Orchestra. Charles Münch, to whom the symphony is dedicated, directed this performance, as likewise performances in Paris and London, and in New York January 23, 1947 by the Philharmonic-Symphony Society, when the symphony was first heard in America.

The symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, bass drum, snare drum, cymbals, tam-tam, triangle, piano and strings.

MR. HONEGGER composed his First Symphony for the fiftieth anniversary of the Boston Symphony Orchestra in 1930. His Symphony for Strings, composed in 1941, was performed at these concerts last season under the direction of Mr. Münch and in the present season by Dr. Koussevitzky.

When the *Symphonie Liturgique* was introduced in New York, R. C. Bagar, program annotator of the Philharmonic-Symphony





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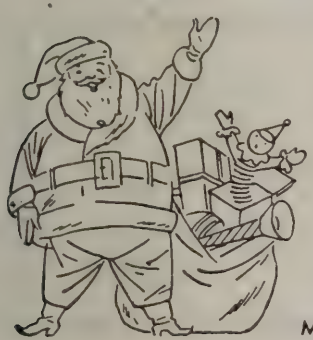
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Society, found the symphony to be in fundamental classical form. "The Symphony is dissonant, although not excessively, for a good deal of its structure is polyphonic. It is quite rhythmical in the two end movements, impressively so in the first, with its vigorously syncopated phrases, the marked accents and swift give and take, while in the third the rhythm subsides after the excitement. The second movement is songful, perhaps prayerful. This symphony strikes Mr. Münch (who makes it clear that this is a personal viewpoint) as an expression of man's revolt against the higher will, with a gradual sweetening of disposition and a final voluntary submission to it."

M. Honegger visited America in 1929, and conducted the Boston Symphony Orchestra as guest on January 11–12. He returned to this country last summer at the invitation of the Berkshire Music Center, to take the composition class at Tanglewood with Aaron Copland. Illness prevented him from completing the school term.

Arthur Honegger is a son of Switzerland, a true product of the little country where it is claimed the fairer traits of the French and German peoples are "happily blended."

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colleague, "but there is in his temperament a stratum of undeniable Germanic heredity which allies him to the great masters beyond the Rhine. In him blend harmoniously the intellectual qualities of the Latin, of dimension, clearness, and order, the delicacy of hearing and the sensitiveness natural to the Frenchman, with the instinct for discipline and that depth of sentiment which are considered the heritage of the Germanic race."

He was born and grew up in Havre, but his parents were both from Zürich, and the family often visited the Swiss city. Neither parent was particularly musical, but his mother played the piano sufficiently to fire him with an ardor for Beethoven's sonatas. An unnamed lady of the Austrian consulate at Zürich divined musical possibilities in the small boy of six, and urged his development. He was taught piano and violin, and it is reported that while his instruction was still limited to the beginning violinist's key of G, he wrote little pieces which he naïvely called "sonatas" and "operas," showing an instinctive understanding of musical forms.

At sixteen he entered the business house of his father, but when he attended the Conservatory of Zurich, the director, Hegar, per-

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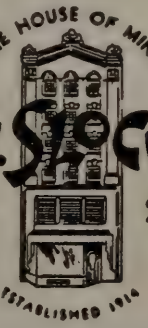
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suaded the by no means reluctant father that the art of music was the son's true and only place. He went to Paris, entered the Conservatoire, and sat beside the young Darius Milhaud in the classes of Gédalge and Widor. His compositions as a student came under the beneficent eye of Vincent d'Indy.

"The plant flourished under this culture," writes Roland Manuel in a monograph which carefully follows his stylistic development. "Where another would have been stung to rebellion by a régime of discipline, Honegger submitted peaceably, while the first foliations of an awakening originality took their free course, quietly, but with increasing boldness, within the formal bounds. He gladly made Bach his master, studied the great architect of music with devotion. . . ."

At twenty-five he was a self-found artist, and while passing under such influences as Ravel, Debussy, and German romanticism, it was a warrant of personal integrity that heterogeneous elements became fused and apt in his work. From 1916 to 1920, Honegger wrote a considerable amount of chamber music of which M. Roland Manuel considers the 'cello sonata most important. At about the end of the war, Honegger was frequently seen among the "Nouveaux Jeunes," so dubbed by Erik Satie, by him cherished and nurtured at his establishment in the Rue Huyghens.

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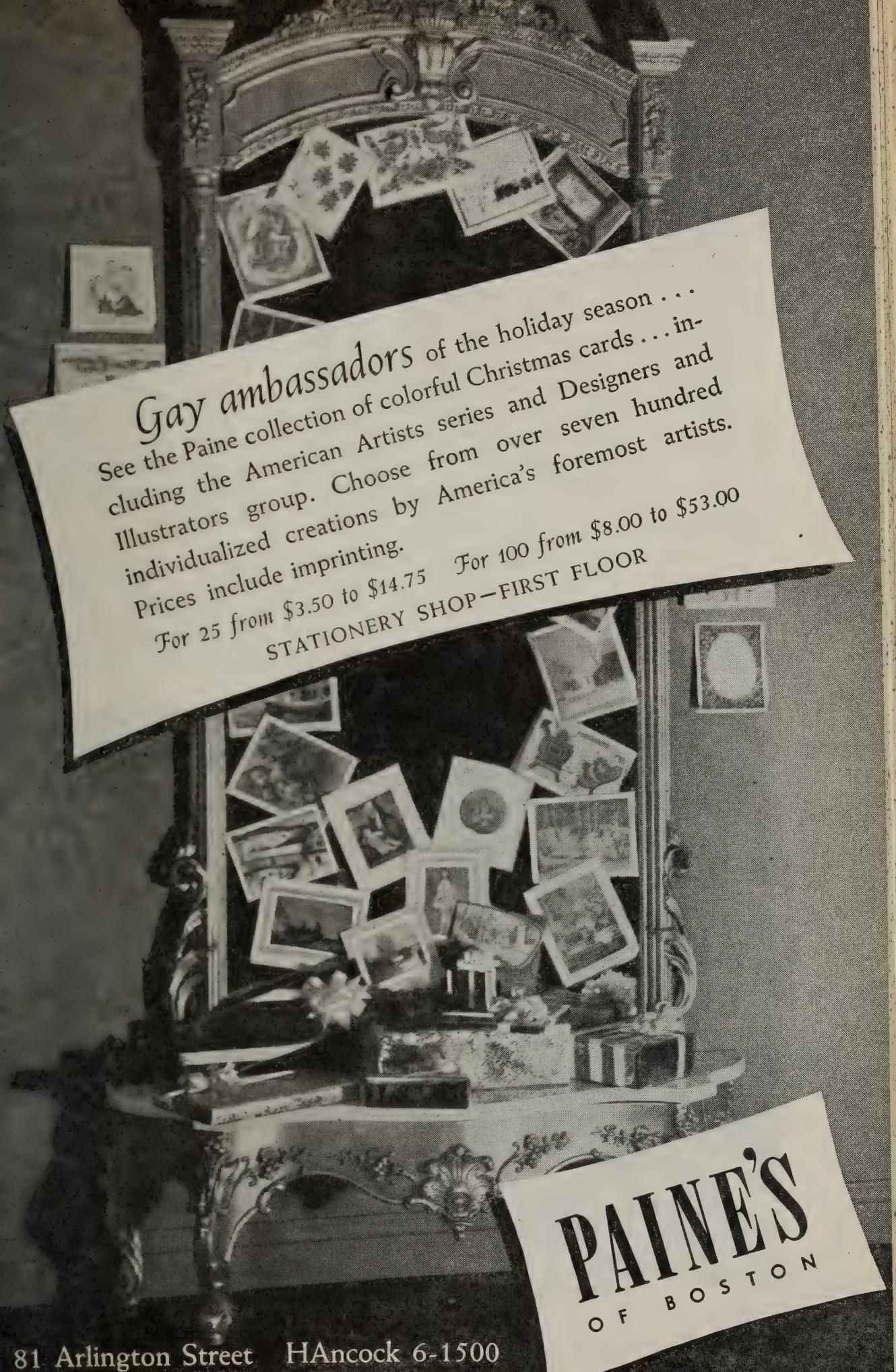


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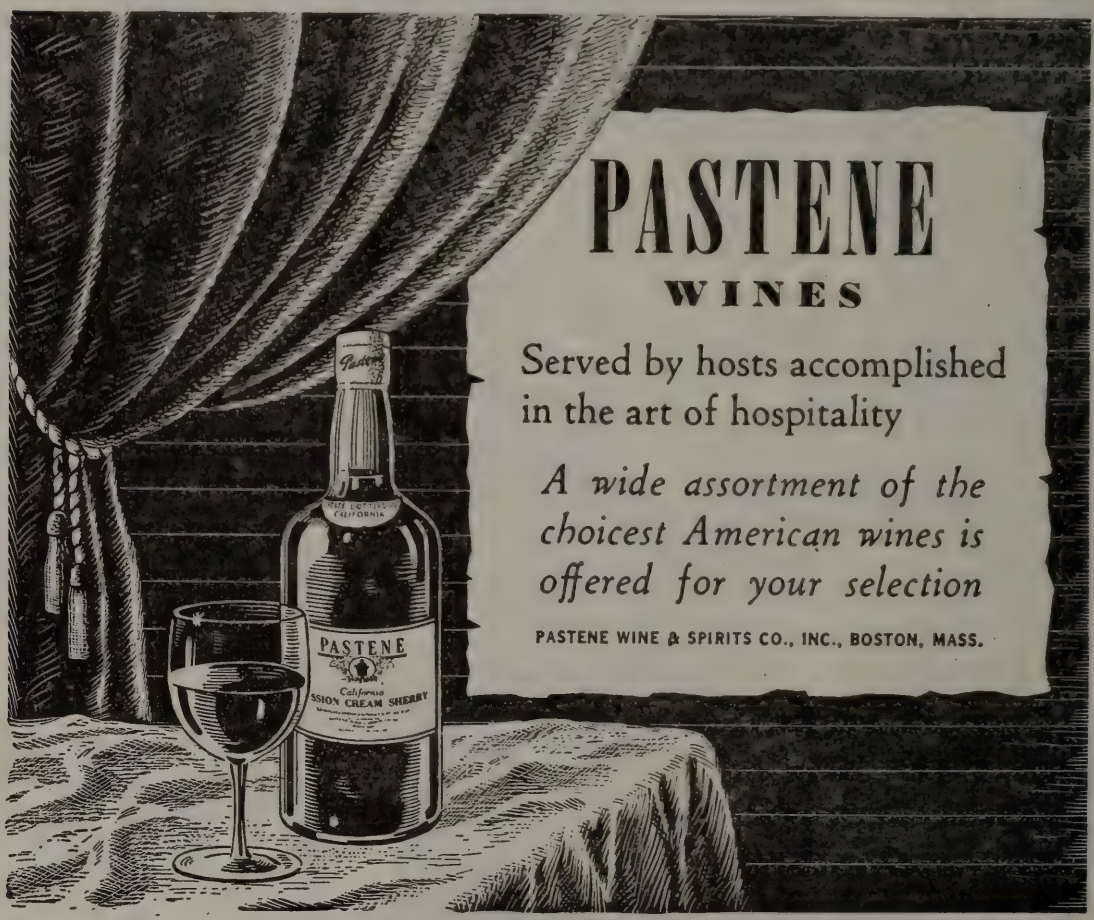

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It was here in 1919 that Honegger suddenly found himself publicly classified under the now almost forgotten title, the *"groupe des six."* The episode may here be dismissed with a few lines from the composer himself. "The critic Henri Collet, of *Comœdia,* came one day to Milhaud, wishing to meet some of the younger musicians. That day he became acquainted with Auric, Durey, Milhaud, Poulenc, Germaine Tailleferre and myself. In an article a few days later he compared us to the 'Five' Russians, and called us the 'Six' French."

The unexpected publicity was both widespread and misleading. These young people were not entirely averse to a reputation, and what they had never officially admitted they were not obliged officially to disclaim. Held together by no stronger bonds than companionship and a mutual absorption in music, each continued blithely to pursue his or her own particular path.

Honegger's path led him, by way of various incidental music and ballets, into a feat which surprised him probably as much as anyone else — a truly popular oratorio, *"Roi David"* was begun and finished by necessity, in two months, and thereupon performed at the "Théâtre du Jorat" in Mezières, near Lausanne (1912). According to Manuel, he had no time to refine, to experiment, boldly to break new ground in a medium to him unaccustomed.

The result was a score which, despite individual force and merit, still leaned on tradition, and delighted the conservatives. His bolder colleagues, somewhat aghast at this treason, were mollified when, with *"Horace Victorieux"* (1921), Honegger again showed himself uncorrupted by base concessions. "The rear guard," says Manuel,





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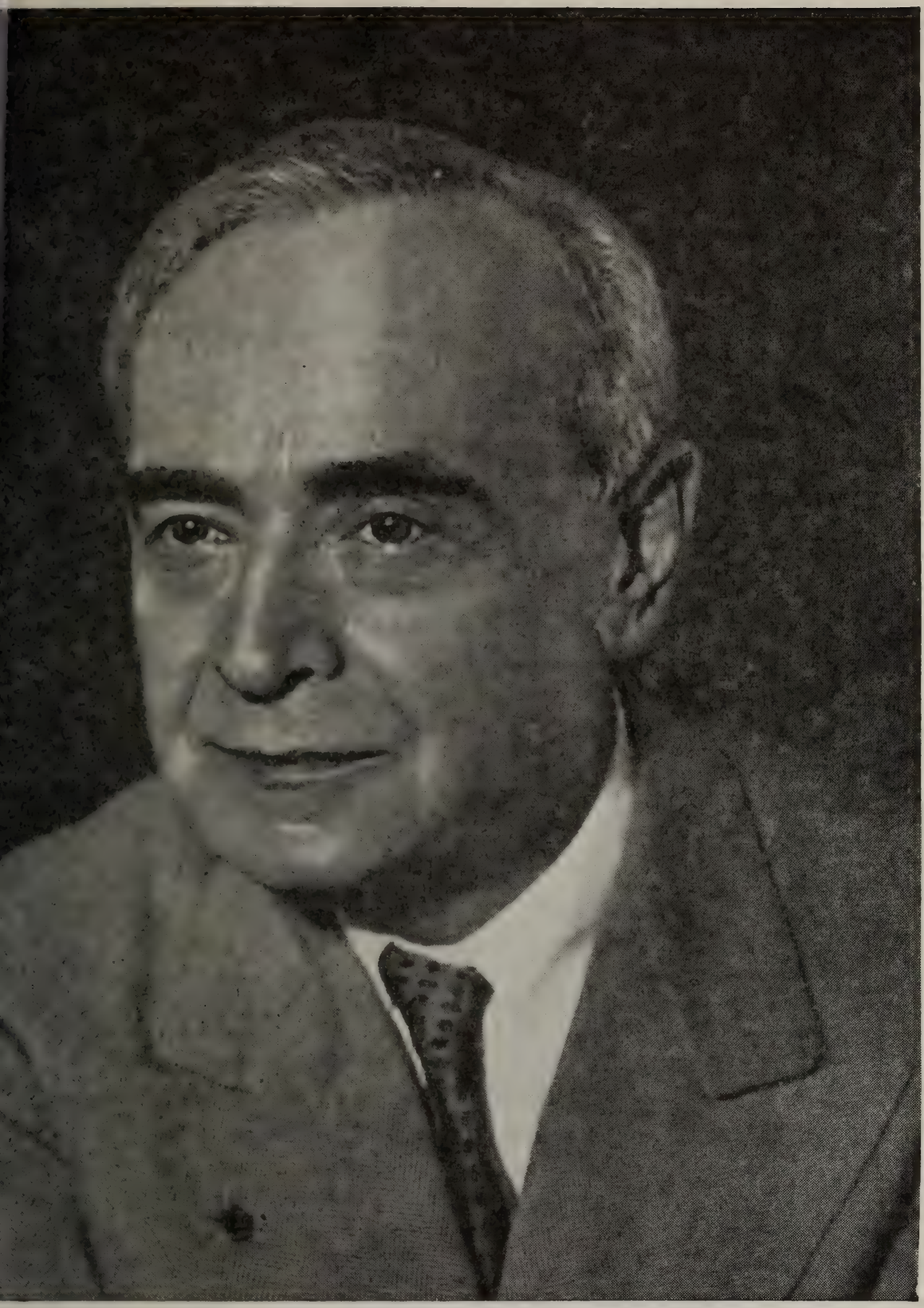


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"were embarrassing the author of 'King David' with welcoming smiles, while the advance guard, disgusted, were ready to bestow upon him the contemptuous label 'The Virtuous Arthur, Hero of the Philistines.' But, oblivious to the rumble of factions, the 'virtuous Arthur' sat unperturbed in his study, smoking his pipe."

Next came the *"Chant de Joie"* (1923), and "Pacific 231," which had its success in both camps. Notable subsequent works have been the stage pieces, "Judith" (1924) and "Antigone" (1927), the Concertino for Piano (1925), the Violoncello Concerto (1928), the Ballet "Amphion" (1930) the opera-bouffe, *"Les Aventures du Roi Pausole"* (1930), and the Oratorio *"Cris du Monde"* (1931).

René Chalupt thus sums up his style: "Through the tutelage of an uncongenial culture he has passed essentially unaffected. He is more interested in the nature of things than their changing phases. We see in him the image of the Horace whom he has created. His art possesses muscular vigor and judicious wisdom, which, while husbanding its native force, can encompass victory." And even in the early Honegger, the same writer divined this virtue:

"Une serenite toute goethienne, indice de sa bonne sante intellectuelle.'

M. Honegger conducted the Boston Symphony Orchestra as guest, January 11–12, 1929, presenting his *"Chant de Nigamon,"* Prayer of Judith from the Opera "Judith," and three songs from *"La Petite Sirène"* (Soloist — Cobina Wright), *"Pastorale d'Été," "Horace Victorieux,"* "Rugby," Piano Concertino (Soloist — Mme. Andrée Vaurabourg Honegger), "Pacific 2-3-1."

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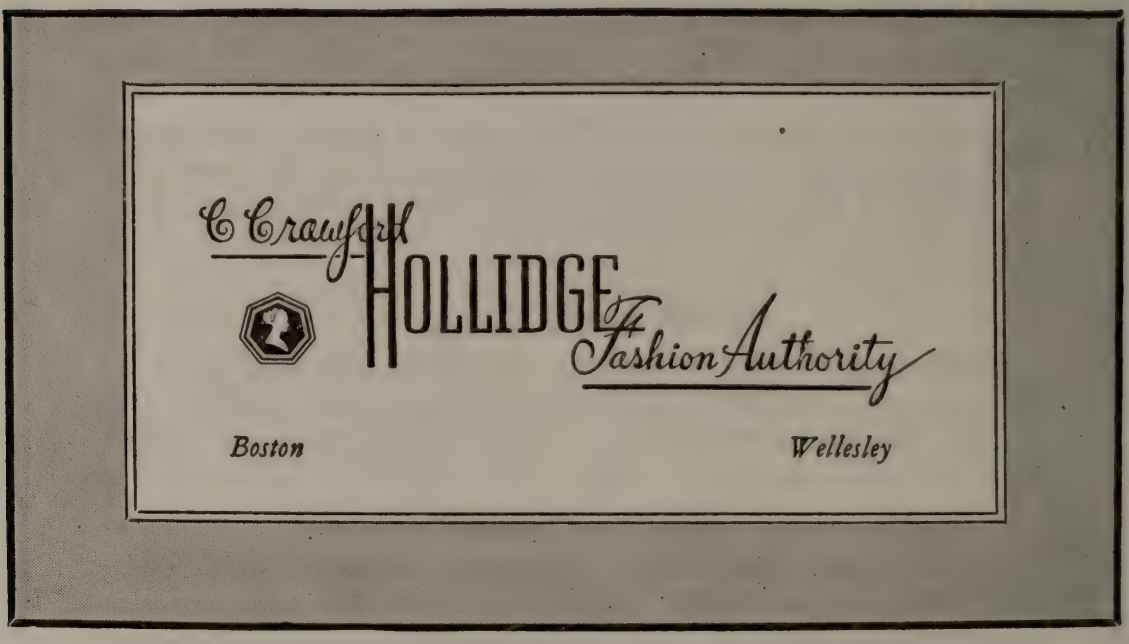
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"Rugby" (1928) approximates "Pacific 2-3-1" as a musical depiction of human rather than mechanical energy. The Symphony for full orchestra, dedicated to the Boston Symphony Orchestra on its Fiftieth Anniversary, was composed in 1930 and performed here February 13, 1931. His *Mouvement Symphonique* No. 3 was performed at these concerts November 3, 1933. He has since composed a *"Prélude, Arioso et Fughette sur le nom de Bach"* (1933) and a Nocturne (1939) and *"Symphonie Liturgique"* for Orchestra, two choral works in 1939: *"Nikolaus von der Flue"* (a Swiss national hero; this was performed in New York, May 8, 1941) and "Dance of Death" (after Holbein), an opera — *"L'Aiglon"* (with Ibert, 1938), incidental music to *"Jeanne d'Arc au Bucher"* (Paul Claudel, 1938), the ballets *"Le Cantique des Cantiques"* (1938), and "The Call of the Mountain" on an Alpine subject, produced in Paris in the summer of 1945. M. Honegger has composed numerous chamber works.



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(Editorial in the Boston Globe, October 26, 1947)

HAPPILY he was named Felix. And happy he who has Felix Mendelssohn for a lifelong companion. By all means let one begin as a little boy to swim in those golden floods of morning melody. The music wears well. Even his Wedding March, bruised and battered though it is, to the strains of which millions of expectant pairs have pranced to the altar, is just as good a tune today as the day it was written. And what a relief it is to speak for once of a man of genius whose life was happy, who could do what he wanted, did it supremely well, and in so doing made the world happy!

And still makes it so. For on Tuesday evening, November 4, the 100th anniversary of Mendelssohn's death, our Boston Symphony Orchestra will broadcast his "Reformation Symphony" and the G-Minor pianoforte concerto. "The Grail motif in 'Parsifal,'" said Romain Rolland, "is the Protestant theme from Mendelssohn's Reformation Symphony, but Wagner so enriched it that its origin is hard to recognize. Of this theme Cosima said to me at Wahnfried, 'It is

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more than music; it is a religion.'" And the piano concerto is such a favorite that Hector Berlioz wrote a funny story about it, a mystery yarn, of a piano being played in the Paris Conservatoire in Summer when the building was empty and locked. As the mystery unraveled it was found that so many students had played the concerto that a piano had gone mad and kept right on playing it all Summer when everyone was away. But its being a chestnut need not mar one's enjoyment of the concerto, especially of its slow movement in which the violoncellos sing a beautiful tune; while the whole work is a music as of golden afternoons in Spring and in youth, without a shadow to becloud the happiness of being alive.

"One of the reasons for Mendelssohn's enormous success in England — and no doubt elsewhere — " (writes Mr. Ernest Newman, the eminent English music critic), "was that he was economically independent of his earnings as a composer and performer, a kind of a gentleman farmer of music. His wealth, rather than his music, made him socially 'possible' in a way that no musician could become by his music alone. Liszt was not exaggerating when he spoke of artists of the first rank having to enter the great London houses by the service stairs. But high society felt that Mendelssohn was one of themselves, a gentleman who could play the piano and compose



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just as well as any of the professionals, but who really had no need to do that sort of thing for a living."

This juicy plum is in Newman's "Life of Wagner," Vol. I. page 165; and he immediately tosses another:

"In these great London houses the musicians, however eminent they might be, were separated from the guests proper by a velvet rope stretched across the room. One night in one of the great houses, Lablache, the operatic bass singer, let this cord down; no one present had the courage to replace it, and from that time the system of segregating artists from the guests began to fall into disuse."

But make no mistake — the velvet rope is no mere antiquarian item of social folklore. Who stretches a velvet rope to divide mankind stretches a hangman's noose for his own neck.

The Jewish people run a pretty high content of genius per ounce, and Felix Mendelssohn is a powerful argument for treating them one and all with a proper respect. His grandfather was Moses Mendelssohn, the famous philosopher, and after the family genius had dived underground for a generation to re-emerge in Felix, his father Abraham, the wealthy Berlin banker, murmured plaintively, "Formerly I was the

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·son of my father, now I am the father of my son." And no wonder, for Felix when a boy of seventeen, composed his "Overture to A Mid-Summer Night's Dream," music of amazing originality; and, at the ripe age of twenty he rescued from oblivion, and not less from the improving hand of old Carl Zelter, Bach's "Matthew Passion Music," and brought it to performance on March 11, 1829, for the first time since Bach's death almost a century before. "It was an actor" (Edward Devrient) "and a Jew who restored this great Christian work to the people," said Mendelssohn, alluding to his race publicly for that one and only tune.

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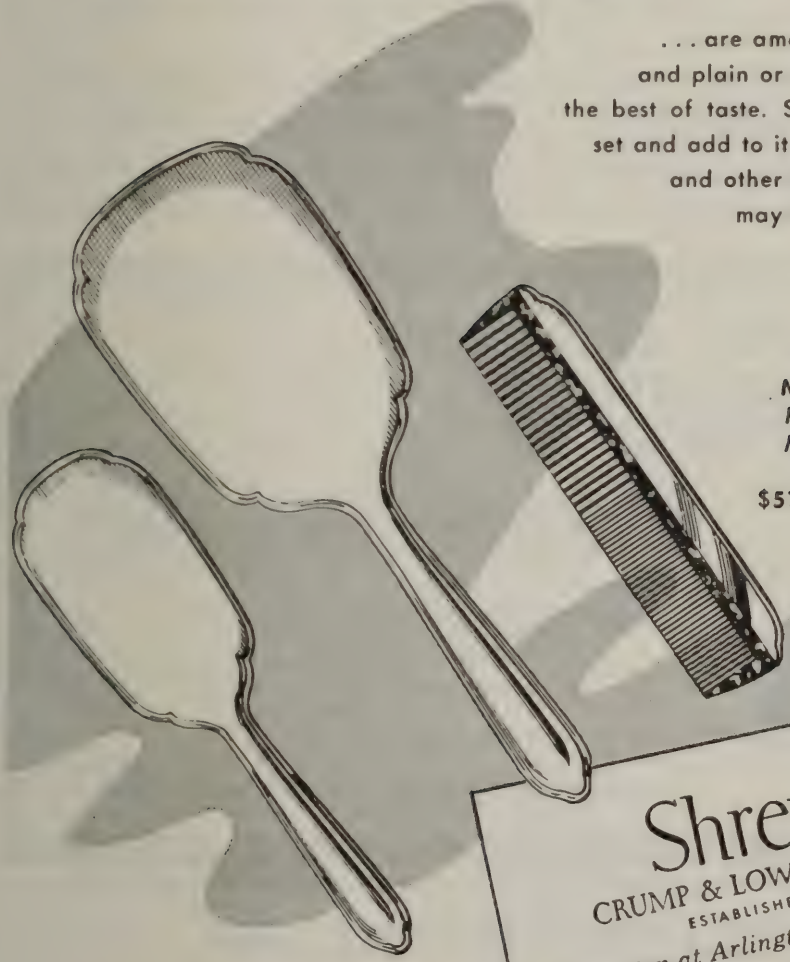
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like Mendelssohn, but in music Samuel Butler was a one-man dog who stuck devotedly to the heels of Handel and barked at everybody else. His growls at Mendelssohn can be enjoyed in the early pages of his novel, "The Way of All Flesh." But in the 1930's sounded growls which were not so funny. At the Gewandhaus, the Symphony Hall of Leipsic, where he had founded the Conservatory, was a statue of Mendelssohn. The Nazis demolished it and forbade the performance of his music, a case-history of how the deadly virus of race prejudice, — or any other kind of prejudice — generates a rabies which turns human being into mad dogs. Multitudes of those mad dogs were shot: we still have Mendelssohn's music.

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the three symphonies, 'Reformation,' 'Scotch,' and 'Italian,' one's favorite is likely to be the one most recently heard. Later in life he wrote the rest of his music for "A Mid-Summer Night's Dream," the Nocturne, the Scherzo, the Wedding March, and, saving certain of Shakespeare's passages of elfin poetry, Mendelssohn's music is enough better than the play. His violin concerto, with its smile of happiness, the tenderness of its Andante, and the breath-taking brilliancy of its finale, is a faithful friend from first youth tested, while its full equipment of violinistic fireworks are not too unplayable, thanks to Mendelssohn's having taken the advice of that excellent virtuoso, Ferdinand David. The "Hymn of Praise" is not too hard for church choirs, and half way through it occurs that duet for soprano and alto with choral accompaniment, "I waited for the Lord," than which was ever lovelier duet written for those two voices? Then the two Oratorios, "St. Paul" and "Elijah," not as grand as Handel, not as majestic as Bach, not as overwhelming as Beethoven, but quite good enough for you and me, and enough better than anyone appears to be able to write now. Why is it?

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period. A new stop had been opened on the great organ of the human spirit. It was the "Vox Humana," or better "Vox Naturae," opened by Rousseau's return to nature, by Goethe's rediscovery of man's inner springs, by the poetry of Wordsworth, Coleridge and Byron, by Beethoven's flinging the dust aside and riding naked on the air of heaven in those free fantasia sections of his sonatas and symphonies. Mendelssohn's form remained classic; his spirit and content were Romantic. His brothers are Schubert, Schumann, Chopin, Liszt, and Berlioz: Wagner is his distant cousin and Brahms his nephew-once-removed.

Everyone who knows Mendelssohn's music is by now protesting, "But why leave out the 'Fingal's Cave Overture,' or the 'Lorelei,' or the 'First Walpurgisnacht,' or the dear D-Minor Trio which, after generations of amateurs have ground it to pulp, bobs up smiling, unblemished, and serene?"

One Sunday afternoon in August at the Wren-designed Church of St. Clement Danes on the Strand in London, a choir and orchestra of parishioners were performing Mendelssohn's "Hear My Prayer." The once-beautiful interior, now gutted by fire-bombs but then, in 1937, still in full possession of its 18th century charm, had become a parish of working people, — janitors, scrub women, waiters, and such, of the district. A good domine had started music there. The soprano soloist

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was a housewife. She sang very well indeed. It came to that solo with choral accompaniment, 'Oh, for the wings of a dove, far away would I fly . . . In the wilderness build me a nest, and remain there forever at rest . . .' Then the soprano, that good woman, stood up in the choir loft, and, to the accompaniment of a shaky amateur orchestra, soared into the upper air of devotion, of love, of music. She gave everything she had. She took those tired people to her heart, and at her heart was the heart of all-being. For a few moments everyone was freed from every bondage. The time and the place were irradiated by a light not of this earth. Those working-people sat there quietly in tears of happiness. One had a feeling that he had seen something, had been back-stage at human and divine life and that this back-stage glimpse was far more impressive than out front.

Well, Felix, that is something for a Jew to have done for Christians.

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

More recent performances at these concerts have been on December 22, 1911; April 3, 1914; April 13, 1917; October 25, 1918; February 17, 1922; January 22, 1926; October 7, 1927; February 22, 1929; October 30, 1942, and January 28, 1944 (Vladimir Golschmann conducting), and December 21, 1945 (Fritz Reiner conducting).

The orchestration requires three flutes and piccolo, two oboes and English horn, three clarinets, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral



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one, and the question *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

~

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*



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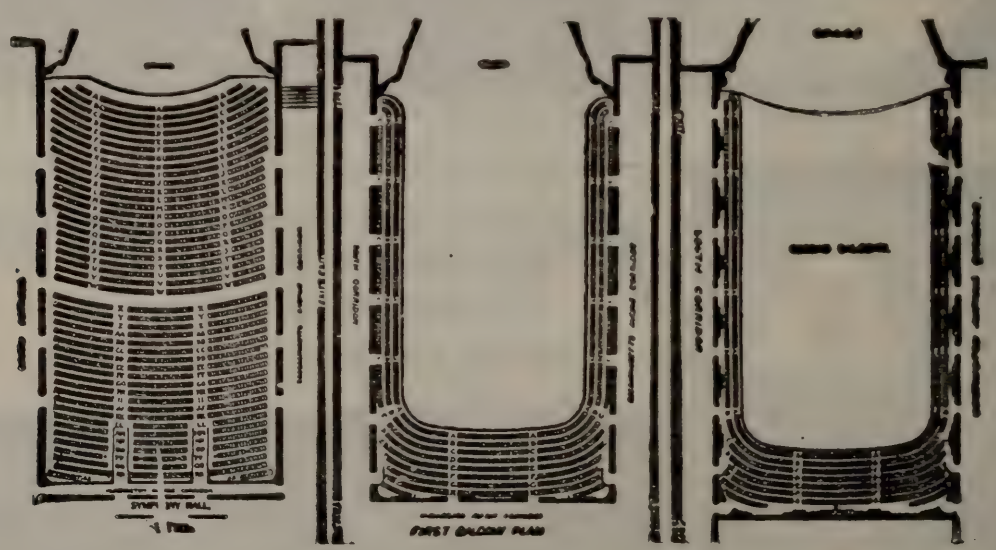
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II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."* Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Iberia"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Iberia"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Iberia"* was not of this sort.



SYMPHONY NO. 3 IN G MINOR, *Op.* 42

By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year. It was again played on April 12, 1935, October 29, 1937, and October 24, 1941.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, two harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Transcript*. Mr. Meyer found the orchestration as colorful as might be

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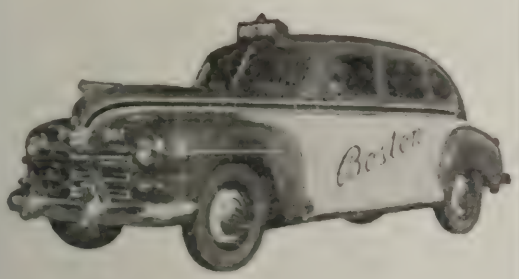
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"There are four movements: an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito,* in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development



and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmed music to music of gentler character, so the second movement by reverse process begins with an *adagio,* proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio,* once again we mount to renewed heights in another *più mosso,* finally to come to rest with the mood and music of the beginning.

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with historical and descriptive notes by

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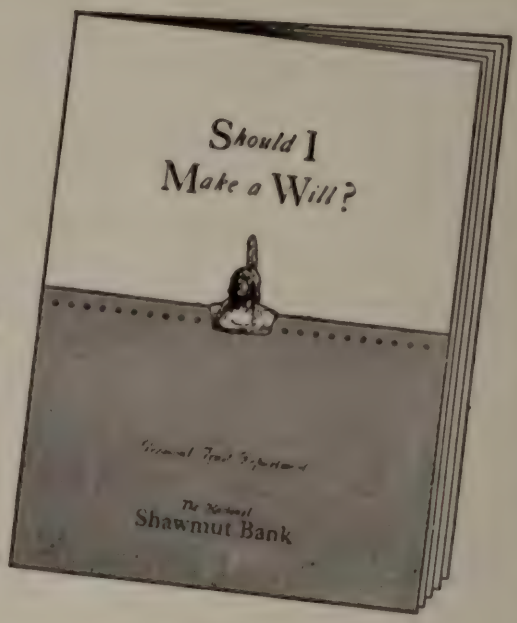
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THE PENSION FUND CONCERT

For the first time in several seasons the Boston Symphony Orchestra will give a mid-season concert for the benefit of its Pension Fund. This concert will take place in Symphony Hall in



Christmas week, Tuesday evening, December 23, at 8:30. Dr Koussevitzky announces an all-Beethoven program consisting of the Seventh Symphony, the Overture to "Coriolan," and the Violin Concerto.

Ginette Neveu, the violin virtuoso who, as a visitor from France, made her orchestral début with this orchestra earlier in the season, will return to appear as soloist at this concert. Since her début here Mlle. Neveu has appeared with the New York Philharmonic-Symphony Society with remarkable results. Comments from the New York criticisms are here quoted:

"I am sure Brahms would have been delighted with Neveu" (Virgil Thompson, *Herald-Tribune*). "One of the top-rank violinists of our time" (Miles Kastendieck, *Journal-American*).

Irving Kolodin, *New York Sun:* "Certainly she is a ranking violinist, who brings to her music the mental fervor



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that makes for sense, as well as the rhythmic solidity which makes for interest. The audience had warmth for Miss Neveu's Brahms."

Robert Bagar, *World-Telegram:* "A Parisian with soul, temperament, vigor, poetry, and lots of musical brains. A striking figure on the stage — tall, dark-haired, and of commanding mien, like a white-robed acolyte, fascinating to see."

Olin Downes, *The Times:* "She played with a virility and a fire that were matched by the noble proportions and sensibility of her conception. She has a big and vibrant tone which taxed the resources of her instrument. She is a musician to her fingertips, and her playing is compact of sincerity and temperament.

"Her style, at the same time, is nobly tempered. Serenity of spirit, accompanied the more dramatic moments of the music; a tone of gossamer fineness and transparency was at her command, as well as the rugged chords and octave passages that stirred the pulses. . . .

"It has been many seasons in this city since the writer heard such a compelling performance of the Brahms Violin Concerto, one in which youthful vigor and emotion went hand in hand with the authority and control of a master."

• • •

WESTERN TOUR

Next week the Boston Symphony Orchestra will make its annual tour of mid-Western cities. This year the Orchestra will make its first appearances in Bloomington and in South Bend, Indiana. The tour will begin with a concert in Pittsburgh next Tuesday evening. The second portion of this program, which will be broadcast, will consist of Moussorgsky's Prelude to "Khovanstchina" and Tchaikovsky's "Pathetic" Symphony. There will be another broadcast from Detroit on Tuesday, December 9, when the Orchestra will be heard

in Debussy's "Prelude to the Afternoon of a Faun" and the "Harold in Italy" Symphony by Berlioz.

Cincinnati will be visited for the first time since 1937, and Dr. Koussevitzky will present in that city, on Wednesday, December 3, Mendelssohn's "Italian" Symphony, Ravel's Second Suite from "Daphnis et Chloé," and Tchaikovsky's "Pathétique."

The Orchestra will give two concerts in Chicago, on Friday evening, December 5, and Sunday afternoon, December 7, presenting at the evening concert Prokofieff's Classical Symphony, Hindemith's "Mathis der Maler," and Berlioz' "Harold in Italy." The matinée program will consist of Mozart's Divertimento as performed this week, Ravel's "Daphnis et Chloé" Suite, and the "Pathétique." The Orchestra will also make its annual visit to Ann Arbor for a concert on Monday, December 8, with the "Harold in Italy" Symphony as the feature of the program. The tour will end with a concert in Rochester on Wednesday evening, December 10, where the program will consist of Mozart's Divertimento, Hanson's Serenade for Flute, Harp and Strings, the Suite from "Daphnis et Chloé," and the "Harold in Italy" Symphony.

• • •

EXHIBITION

In the First Balcony Gallery is to be seen a collection of paintings depicting "Night Scenes."

The paintings are as follows:

Lent by Victor Spark, New York City:

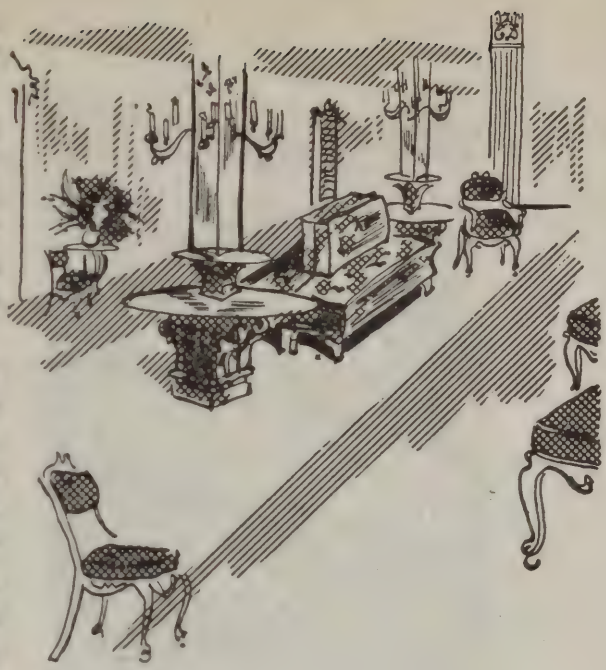
Boy Lighting a Candle, Jacopo and Francesco Bassano, 16th Century, Venetian School

Harp of the Winds, Frederick E. Church, c. 1850, American School

The Moonlight Sonata, American Primitive School, c. 1820-30

The Card Game, Giuseppe Bonito, 18th Century, Neapolitan School

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Interior of a Courtyard with Strolling Players, Alessandro Magnasco, 1681–1747, Italian School

Jacob's Dream, Italian School, early 17th Century

Spearing for Fish on Lake Tahoe, Albert Bierstadt, 1830–1902, American School

A Rainy Night in Milan, Natale Ferre, 1850, Italian School

The Lost Balloon, William H. Beard, 1882, American School

Interior of a Cathedral, Desiderio Monsu, 1620–40, Neapolitan School

Flight into Egypt, Giuseppe Maria Crespi, 1665–1747, Bolognese School

Lot and His Daughters Fleeing Sodom, Dutch—Utrecht School, c. 1650

Lent by the Boston Museum of Fine Arts:

Moonlight Sonata, Ralph Blakelock, 1847–1919, American School

Rainy Night, George W. Bellows, 1882–1925, American School

Lent by Robert C. Vose Galleries:

Porto Rican Moonlight, H. Dudley Murphy, 1867–1945, American School

Lent by the Boris Mirski Art Gallery:

Youth, John Wilson, contemporary, American School

Bird in Moonlight, Fay Abrahams, contemporary, American School

The Shepherd, Alfred Duca, contemporary, American School

Lent by Charles D. Childs:

The Houses of Parliament by Moonlight, Henry Pether, active 1828–1862, English School

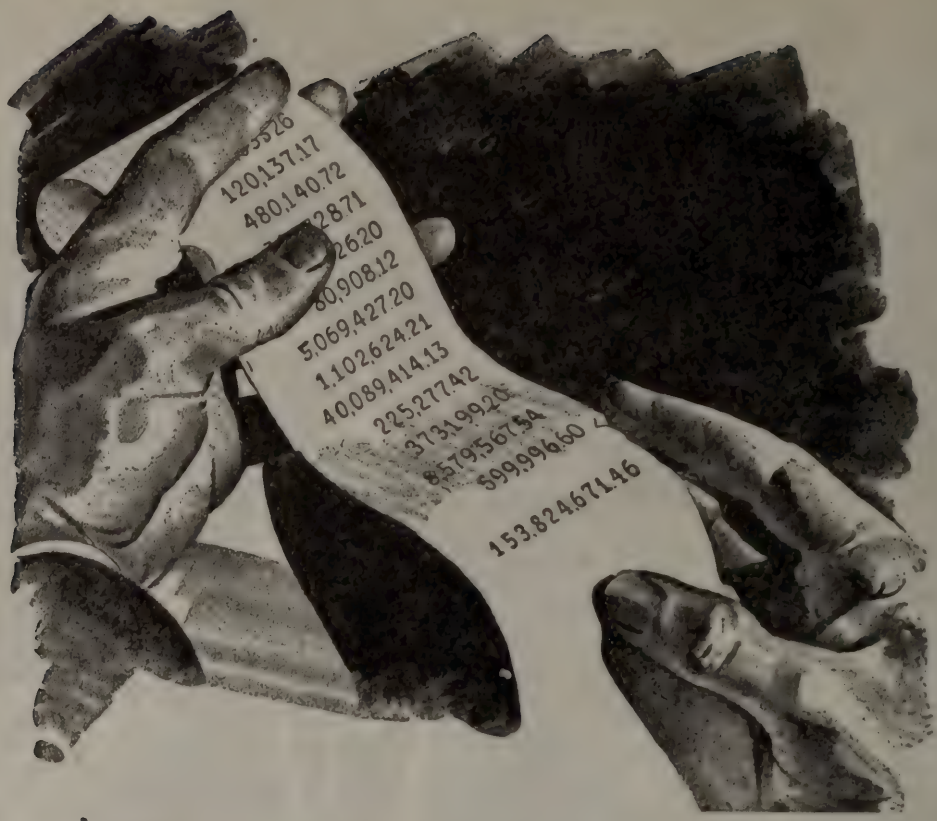
Lent by the Margaret Brown Gallery:

The Quest, Thomas Fransioli, Jr., contemporary, American School



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FRIDAY AFTERNOON, NOVEMBER 28 *at* 2:30 *o'clock*

SATURDAY EVENING, NOVEMBER 29, *at* 8:30 *o'clock*

MOZART.....Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287)

Allegro
Theme with Variations; Andante grazioso
Adagio
Minuet
Andante; Allegro molto

RAVEL.....“Daphnis et Chloé,” Ballet, Suite No. 2

Lever du jour — Pantomime — Danse Générale

INTERMISSION

BERLIOZ.....“Harold in Italy”: Symphony in Four Movements, with Viola Solo, *Op.* 16

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of Pilgrims Singing Their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

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DIVERTIMENTO IN B-FLAT (KOECHEL NO. 287)

(FOR STRINGS AND TWO HORNS)

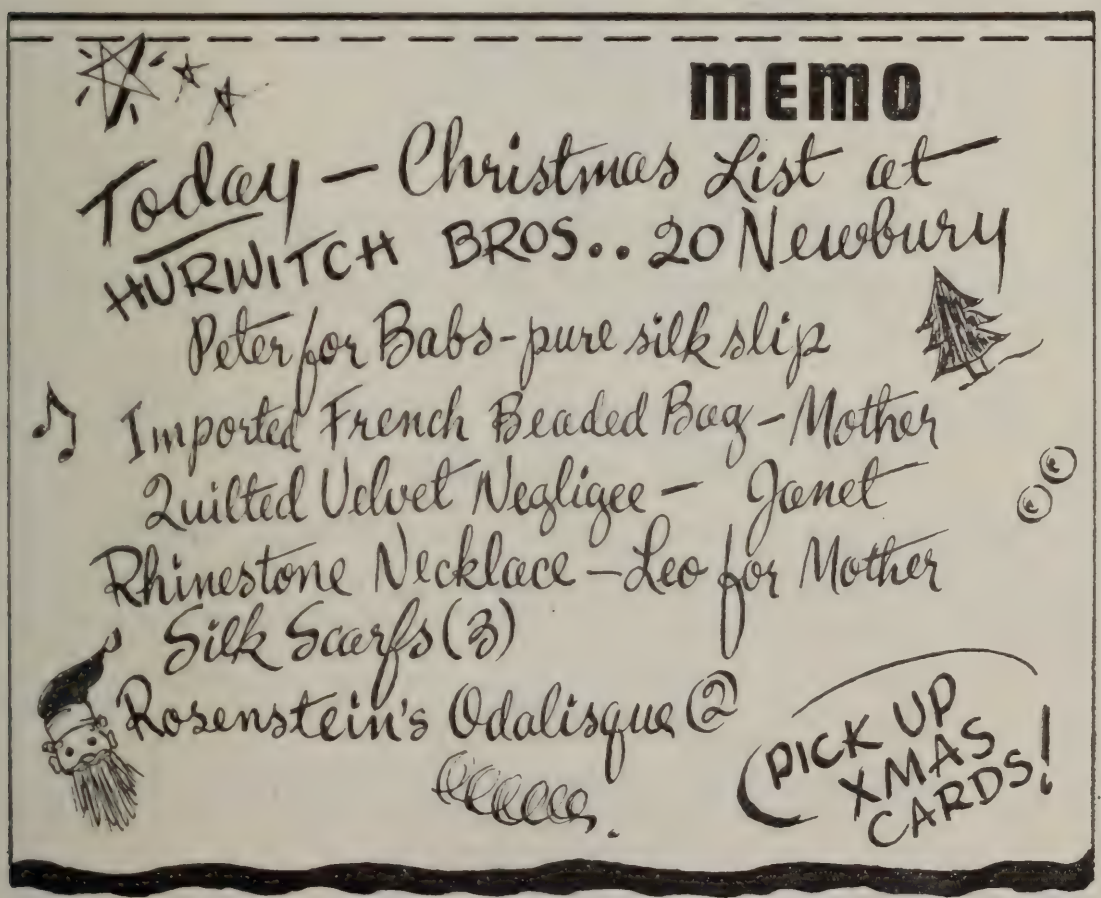
By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Divertimento was composed in 1777 and performed in Munich in the same year, Mozart taking the first violin part. The Divertimento is written for string quartet with two horns, the first violin being a true solo part. The four string parts are here taken by a string orchestra.

It was performed at these concerts of October 14, 1938, and again January 1, 1945. The last performance by this orchestra was at Tanglewood, July 20, 1947.

MOZART's contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. Divertimenti, serenades, cassations, Mozart provided on the shortest notice (Koechel's cata-



logue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him—that he now and then squandered on these frequent and passing gayeties some of his truly precious and undying musical thoughts.

This product of Mozart's twenty-first year has been singled out by de Wyzewa and de Saint-Foix in their sometimes ardent but always minutely considered study of the younger Mozart: "the work throughout seems to us one of the most exquisite masterpieces of Mozart, an incomparable intermingling of the life and young passion of the Mozart of 1776, already showing a vastly superior command in the musical handling."

Mozart wrote two divertimenti at this time for the Countess Antonie Lodron, a high-born Salzburger, whose two daughters came under his eye for musical instruction.* Both suites were written for string quartet with two horns. The first (K. 247) was written for the Countess's birthday, June, 1776. The one in B-flat is attributed by Jahn to June, 1777, but Koechel's catalogue explains that the date having been cut from the manuscript score, the editor André remembered having read

* The concerto for three pianofortes (K. 242), was written for the Countess Lodron and her two daughters.

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the inscription "February, 1777." The two divertimenti are referred to by Mozart and his father in their letters as *"cassationi."* Mozart relates that he played the first violin part in a performance of the B-flat Divertimento in Munich in 1777, and it may be conjectured that he wrote this unusually elaborate part with such a performance in mind. He writes that he played it "as if he were the first violinist in Europe," and in such a way that "everyone stared."

It was apparently customary to combine strings and horns in such a piece, and Mozart's ingenuity was called upon to draw variety in color from his horns, while not hampering the freer and nimbler progression of the string parts. Both pieces are commended by Otto Jahn as "finished works of the genuine Mozart type."

"Both have six elaborately worked-out movements,* and abound in grace and fertility of invention, and in skilful harmonic treatment. The style is that of a true quartet, that is, the instruments have each their independent part, but the first violin, as a solo part, is markedly predominant. In the second divertimento, in B-flat major, which is grand in design and composition, the first violin is treated as a solo instrument throughout, with a strong tendency to *bravura,* the remaining instruments co-operating in such a way as to display the creative spirit of an artist in every detail, however delicate or subordinate. In the very first thematically elaborated passage the solo passages for

* The first of the two minuets is omitted in this performance.

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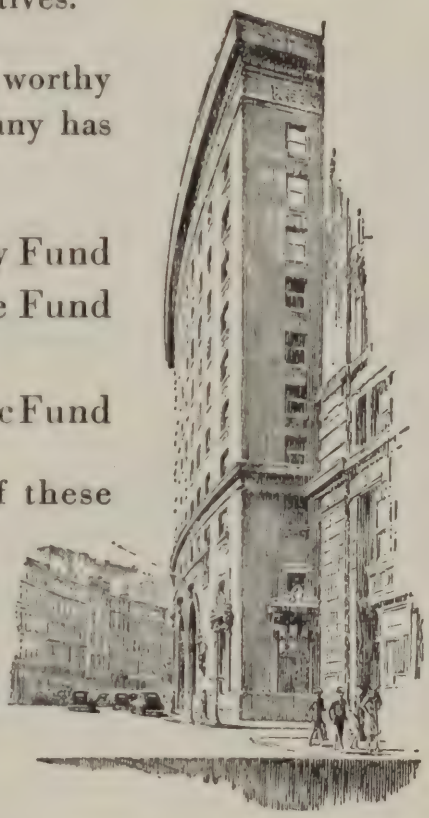
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the violin occur, which it is the chief concern of the second part to elaborate. The second movement is an air with variations, in which all the instruments take part, but the violin more prominently, and with more of executive *bravura* than any of the others. This is most apparent in the two minuets, but it is very decided also in the broadly conceived *adagio,* where the second violin and tenor are muted, the violoncello plays *pizzicato,* while the first violin leads a melody richly adorned with figures and passages, and requiring the execution of a finished performer. The use of muted strings, especially in slow movements, was very frequent at that time in accompaniments, as well as in symphonies and quartets, and was intended to produce variety of tone-colouring; the violoncello not being muted, but *pizzicato,* afforded a contrast of tone. The concluding movement is introduced by an *andante* with a recitative for the first violin, not too long, and so worked out that the whole compass of the instrument is characteristically displayed. A long *molto allegro* follows this introduction, in 3-8 time, which keeps the violinist in constant movement, and gives him an opportunity of displaying the variety of his technical skill; but the movement is carefully planned and composed, due consideration being given to each part in its place. The recitative recurs at the end, followed by a short and brilliant conclusion. The tone of this movement is not as cheerful as usual; it is full of impulsive haste and changeful humour, and its stronger accent betrays a certain intensity, even in the introductory recitative."

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The Divertimento in B-flat is compared by de Wyzewa and de Saint-Foix at great length and with triumphant results to a divertimento in the same key for string quintet by none other than Michael Haydn. Michael, younger brother of Joseph Haydn, but nevertheless twice Mozart's age at this time, was long a resident of Salzburg, and was *Konzertmeister* to the Bishop Sigismund. The string quintet, "certainly composed about 1776" apparently matches Mozart's Divertimento in the sequence and character of each movement, in the absence of the usual minor variation, in the recitative for violin in the *finale.* The older man actually leads his pupil in the freedom of the viola part, and it may be assumed, falls far behind the younger in musical elevation and sheer *esprit.* Michael Haydn is to be thanked, conclude the writers, for giving Mozart the impulse to supersede the easy *"Galanterie"* of the Divertimento, and "unconsciously to approach the noble and rich field of classic chamber music."





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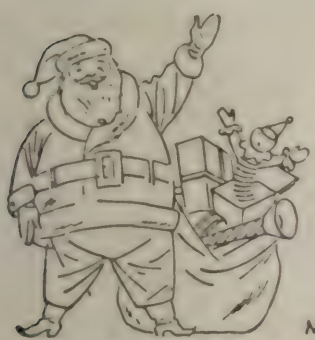
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"DAPHNIS ET CHLOÉ" — BALLET IN ONE ACT — ORCHESTRAL FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *"Daphnis et Chloé"* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *"Daphnis et Chloé"* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the Ballet Russe:

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *"Daphnis et Chloé"* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff."—*"La Revue Musicale,"* December, 1938.

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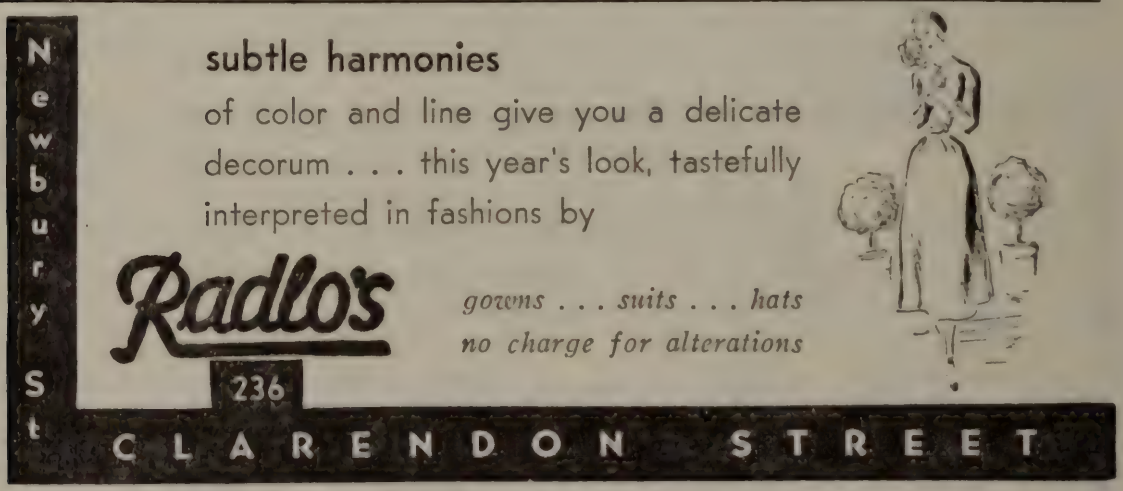
M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *'Daphnis'* was several times subjected to revision —notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.





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have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *"L'Après-Midi d'un Faune."* It can be well imagined that, in the presentation of *"Daphnis et Chloé,"* Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They

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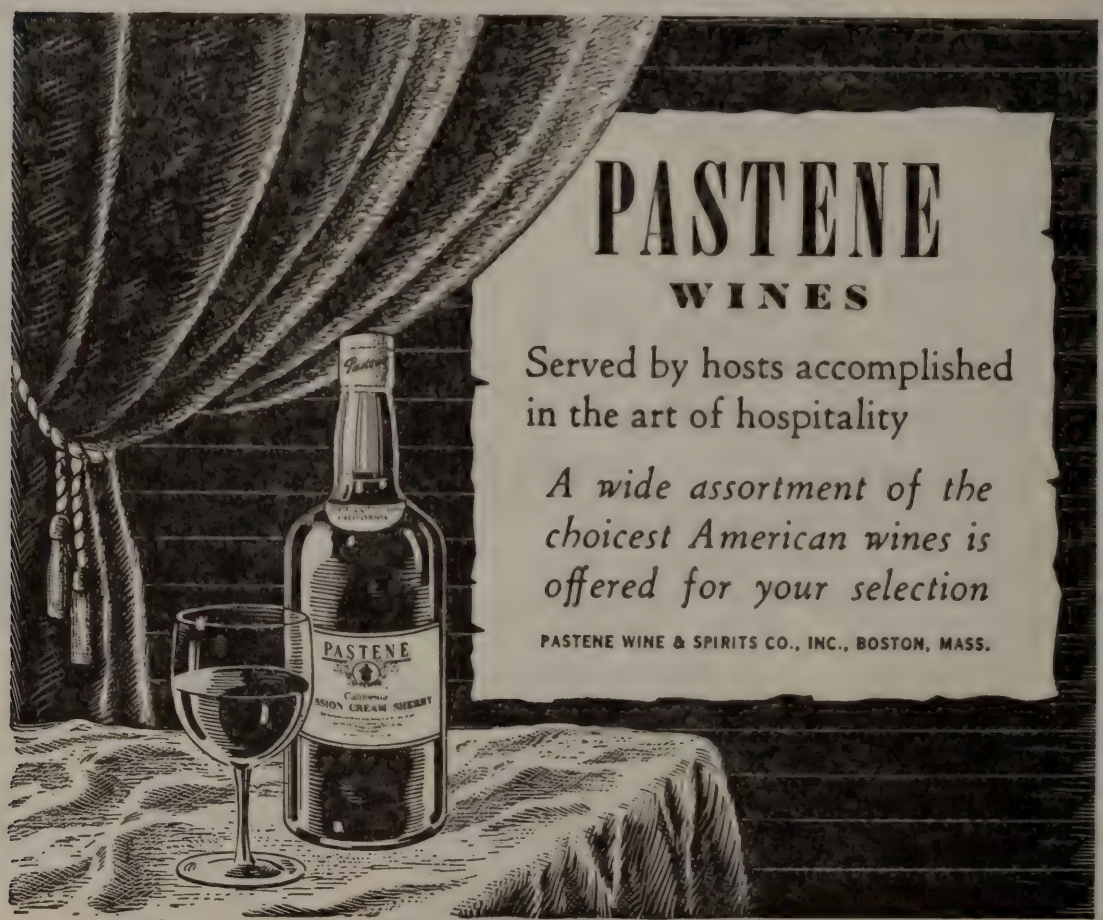

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took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff'." When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of "Daphnis and Chloé" to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The Second Suite is thus identified with the ballet:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the





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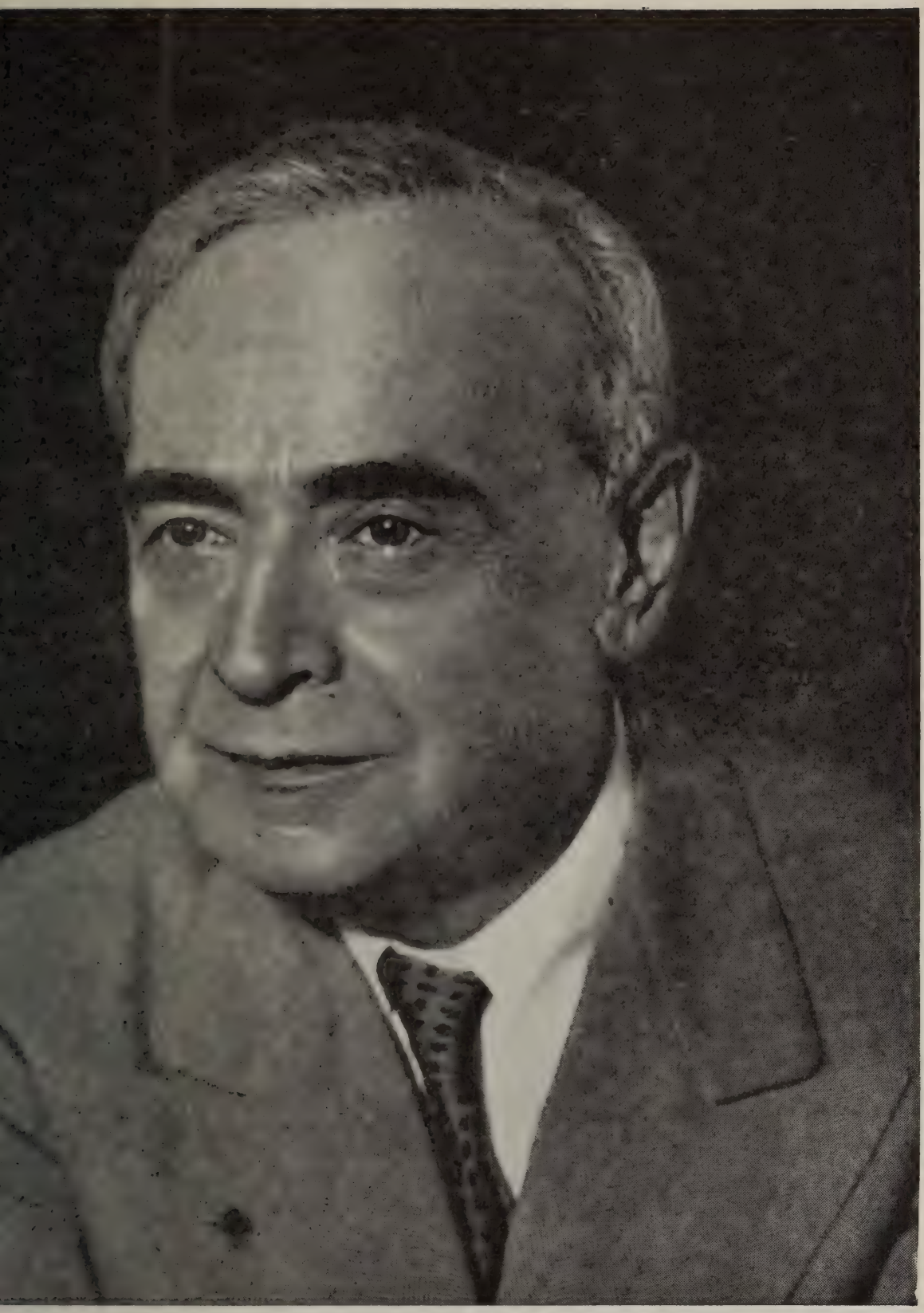


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day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

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"HAROLD IN ITALY," Symphony in four movements with Viola Solo, *Op.* 16

By Hector Berlioz

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

"Harold en Italie, Symphonie en IV *parties avec un alto principal, Op.* 16," was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl). At five performances following, the soloist was Franz Kneisel, then concertmaster of the Orchestra: February 13, 1886, December 8, 1888, February 6, 1892, November 2, 1895, February 4, 1899; December 5, 1903 (viola, Mr. Férir), January 26, 1907 (viola, Mr. Férir), March 4, 1911 (viola, Mr. Férir), March 13, 1915 (viola, Mr. Férir), November 14, 1919 (viola, Fréderic Denayer), April 24, 1942 (viola, Louis Bailly), February 19, 1943 (viola, Jean Lefranc), November 10, 1944 (viola, William Primrose), January 3, 1947 (Jascha Veissi).

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BERLIOZ tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, *'Harold en Italie.'* As in the *'Symphonie Fantastique,'* a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *'Symphonie Fantastique,'* the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development." The text of Byron's "Childe Harold"



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is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's "Harold in Italy" began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *"Symphonie Fantastique"* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!*

"Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'



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" 'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

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Adolphe Boschot, who, before all others, has applied the scrutinizing eye of the scholar to the writings of Berlioz, is constrained to doubt the narrative up to this point. There are indications that Paganini was not present at the concert of December 22, and that Berlioz may have met him in the year previous. Berlioz's biographer is disposed to ask, as Berlioz did, why Paganini, who obviously wanted nothing more than a show piece for the viola and who was well qualified to write one, should have turned to the composer least qualified for such a task. Perhaps "Berlioz thought what an excellent thing it would be if Paganini were to play the viola in a work of his, and then, or later, imagined the rest of the story." So Ernest Newman sums up Boschot's attitude in his own invaluable

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edition of the Memoirs, and counters that if Paganini had not even made a specific request of Berlioz, *La Gazette Musicale* would hardly have been able to make this announcement unchallenged on January 26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.'" Since a large part of Berlioz's statements will never be tracked down for final verification, it may be wisest to rest on the observation that Berlioz leans to magnification rather than distortion, that even when duly discounted, his narrative remains astonishing enough.

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled *"Les Derniers Instants de Marie Stuart,"* as including a chorus, orchestra, and viola solo, and as affording the public its first opportunity to hear Paganini play upon this instrument.

Berlioz has nothing to say in his Memoirs about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands

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he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz did not bother with Paganini's admonition against rests. His incomparable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief — that it is most surely lost by over-insistence and displayful passage work.

Paganini left Paris on February 20. In March, as the season began to wane and with it his duties as critic, Berlioz and his wife took a house on the Montparnasse, and there he completed his "Harold in Italy." "In spite of the complexity of the harmonic fabric," he wrote, "it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the 'March of the Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the *Conservatoire.*"

This concert took place November 23, 1834. The audience glittered with a literary distinction which would indicate that the star of Berlioz was rising.

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Berlioz describes the performance:

"The first movement alone was feebly applauded, but this was the fault of Girard, who conducted the orchestra, and could not succeed in working it up enough in the coda, where the pace ought gradually to be doubled. Without this progressive animation the end of the allegro is cold and languid. I suffered simple martyrdom in hearing it thus dragged. The *Pilgrim's March* was encored. At its second performance, and towards the middle of the second part — at the place where the convent-bells (suggested by two harp-notes doubled by the flutes, oboes, and horns) are heard afresh after a brief interruption — at this point the harpist miscounted his bars, and lost his place. Girard, instead of setting him right, as I have done a dozen times in the same circumstances (the same mistake is constantly made), called out, 'The last chord,' which the band accordingly gave, thus skipping some fifty bars. This was a complete slaughter. Fortunately, however, the march had been well played the first time, and the public were under no misapprehension about the cause of the disaster at the encore. Had it happened at first, they would have been sure to attribute the cacophony to the composer. Still, since my defeat at the Théâtre-Italien, I had such mistrust of my own skill as a conductor that I allowed Girard to direct my concerts for some time longer; but at the fourth performance of *Harold* he made so serious a mistake at the end of the serenade (where, if one part of the orchestra does not double its speed, the other part cannot go on, because the whole bar of the former corresponds to the half bar of the latter) that, seeing at last there

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was no hope of his working up the end of the allegro properly, I resolved in future to conduct myself, and not allow anyone else to communicate my ideas to the performers. From this resolution I only once departed, and my readers will see how nearly fatal was the result.

"After the first hearing of this symphony, an article appeared in a Paris musical paper which overwhelmed me with invectives, beginning in this witty style: 'Ha, ha, ha! haro! haro! *Harold!*' On the morning after the appearance of this article I received an anonymous letter in which, after a deluge of even coarser insults, I was reproached with *not being brave enough to blow out my brains!*"

Berlioz took his symphony far and wide upon his tours, presenting it with varying success. Apparently the most outstanding and thoroughly satisfactory performance was at Brunswick, where the impression made by the finale greatly excited the composer. "That furious orgy," he calls it, "where wine, blood, joy, rage, all combined, parade their intoxication — where the rhythm sometimes seems to stumble along, sometimes to rush on in fury, and the brass seem to vomit forth curses and to answer prayer with blasphemies; where they laugh, drink, fight, destroy, slay, violate, and utterly run riot; in this brigand scene the orchestra became a regular pandemonium; there was some-

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thing positively supernatural and terrifying in its frantic life and spirit, and violins, basses, trombones, drums, and cymbals all sang and bounded and roared with diabolical order and concord, whilst from the solo viola, the dreamy Harold, some trembling notes of his evening hymn were still heard in the distance as he fled in terror.

"How my heart and my frame shuddered as I conducted that marvellous orchestra, in which I seemed to find my young Paris heroes more hot-blooded than ever. You know nothing like this, you poets; you are never carried away by such hurricanes! I would willingly have embraced the whole orchestra; but all I could do was to exclaim — in French, it is true, but the mere tone must have made them understand me — 'Sublime! Gentlemen, you have my thanks and admiration; you are perfect brigands!'"

Paganini did not hear it until December 16, 1838. It was another *Conservatoire* concert. Berlioz conducted both the *"Fantastique"* and the "Harold in Italy" Symphonies. The strange outcome of the performance should never be described except in his own words:

"Paganini was present; and I will now give the history of the famous occurrence of which so many contradictory versions exist, and about which so many unkind stories have been circulated.

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"As I have already said, I composed *Harold* at the instigation of Paganini. Though performed several times during his absence, it had not figured at any of my concerts since his return; he therefore was not acquainted with it, and heard it that day for the first time.

"The concert was just over; I was in a profuse perspiration, and trembling with exhaustion, when Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely lost his voice, and unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying. He made a sign to the child, who got up on a chair, put his ear close to his father's mouth, and listened attentively.

"Achilles then got down, and, turning to me, said, 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset him, and that if he did not restrain himself he should go down on his knees to thank you for it.' I made a movement of incredulous embarrassment at these strange words, but Paganini, seizing my arm, and rattling out, 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. I need not describe my stupefaction; I relate the facts, that is all.



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"The next day I was alone in my room, when little Achilles entered, and said, 'My father will be very sorry to hear that you are still ill; and if he were not so unwell himself, he would have come to see you. Here is a letter he desired me to give you.' I would have broken the seal, but the child stopped me, and saying, 'There is no answer; my father said you would read it when you were alone,' hastily left the room.

"I supposed it to be a letter of congratulations and compliments, and, opening it, read as follows:

'My dear friend,

'Beethoven is dead, and Berlioz alone can revive him. I have heard your divine compositions, so worthy of your genius, and beg you to accept, in token of my homage, twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the enclosed. Your most affectionate friend.

'Nicolò Paganini.

'Paris, December 18, 1838.'

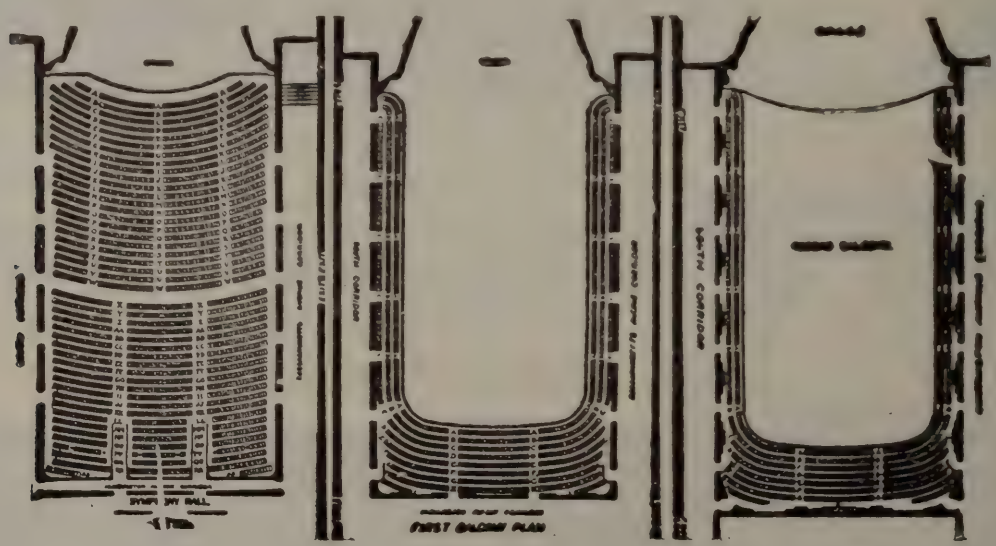
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"I know enough of Italian to understand a letter like this. The unexpected nature of its contents, however, surprised me so much that I became quite confused in my ideas, and forgot what I was doing. But a note addressed to M. de Rothschild was enclosed, and, without a thought that I was committing an indiscretion, I quickly opened it, and read these few words in French:

'Sir,

'Be so good as to remit to M. Berlioz the sum of twenty thousand francs which I left with you yesterday.

'Yours, etc., Paganini.'

"Then only did the truth dawn on me, and I must evidently have grown quite pale, for my wife coming in at that moment, and finding me with a letter in my hand and a discomposed face, exclaimed, 'What's the matter now? Some new misfortune? Courage! we have endured as much before.'

" 'No, no; quite the contrary.'

" 'What, then?'

" 'Paganini.'

" 'Well, what of him?'

" 'He has sent me — twenty thousand francs.'



" 'Louis! Louis!' cried Henrietta, rushing distractedly in search of my son, who was playing in the next room. 'Come here! come with your mother; come and thank God for what He has done for your father.' And my wife and child ran back together and fell on their knees beside my bed, the mother praying, the child in astonishment joining his little hands beside her. O Paganini! what a sight! . . . Would that he could have seen it! . . .

"My first impulse, as may well be imagined, was to answer his letter, since it was impossible for me to leave the house. My reply has always seemed to me so inadequate and so far from what I really felt, that I dare not reproduce it. Some situations and feelings are quite overwhelming!

"Paganini's noble action soon became known in Paris, and for the next two days my room was the rendezvous of numerous artists all eager to see the famous letter, and learn the particulars of so strange an event. All congratulated me; one, indeed, showed a certain jealousy, not of me, but of Paganini. 'I am not rich,' he said, 'or I would will-

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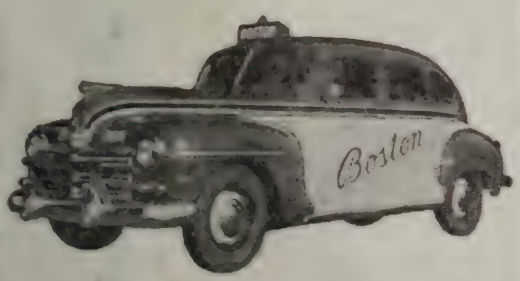
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ingly have done as much.' He was a violinist; and it is the only example I know of a spirit of honourable envy. Afterwards came out all the remarks, detractions, anger, and falsehoods of my enemies, the transports of delight and triumph of my friends, the letter I received from Jules Janin, his splendid article in the *Journal des Débats,* the abusive language with which I was honoured by certain low wretches, the scandalous insinuations against Paganini, the letting loose and the clashing of a score of good and evil passions.*

"In the midst of all this agitation and impetuous feeling, I was boiling over with impatience at not being able to leave my bed. At last, at the end of the sixth day, I felt a little better, and, unable longer to contain myself, I dressed, and ran off to the Néothermes, Rue de la Victoire, where Paganini was then living. They told me he was alone in the billiard-room. I went in, and we embraced without a word. After some minutes, as I was stammering out I know not what in the way of thanks, Paganini — whom I was able to understand in the empty room — cut me short with these words:

* Some accused Paganini of making a grand gesture of generosity to offset a reputation for closeness. Others intimated that Paganini was reaping undue glory by acting as intermediary for an anonymous donor, perhaps Bertin. There has been no evidence to cast legitimate doubt upon Paganini's integrity in the affair.



" 'Don't speak of that. No, not another word. It is the greatest pleasure I have ever felt in my life. You will never know how your music affected me; it is many years since I have felt anything like it. . . . Ah! now,' added he, as he brought down his fist on the billiard-table with a violent blow, 'none of the people who cabal against you will dare to say another word, for they know that I am a good judge.' . . .

"Having discharged my debts, and finding myself still in possession of a considerable sum, my one idea was to spend it in the way of music. 'I must,' I said to myself, 'leave off all other work, and write a masterpiece, on a grand new plan, a splendid work, full of passion and imagination, and worthy to be dedicated to the illustrious artist to whom I owe so much."

He decided to compose a symphony with voices upon "the sublime and ever-novel theme of Shakespeare's 'Romeo and Juliet.' " He wrote it "in seven months, never pausing for more than three or four days out of every thirty." Meanwhile Paganini could not leave the Riviera on account of his health. He died on November 25 of the following year (1840). Whether by circumstance or disinclination, he never played in the "Harold in Italy" Symphony.

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at 8:30

Critics' comments on Flagstad in "Tristan and Isolde," Chicago, November 16, 1947—full operatic production, benefit of Chicago Symphony.

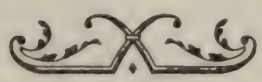
IRVING SABLOSKY, in *Chicago Daily News:*
"Sang Isolde as it can scarcely be imagined, her voice a continuously renewed revelation."

CLAUDIA CASSIDY, in *Chicago Tribune:*
"Never before in my life had I heard such an Isolde, and I am rich in its memory.
"Her voice was flooded with color. There was, too, the infinite wealth of phrasing.
"A Liebestod that knew the depths, and the heights, of human suffering and pain.
"She has come back to us not just as good, but better than ever."

VIRGIL THOMPSON, in *New York Herald Tribune,* April 7, 1947:
"Miss Flagstad's is the dream voice of all times, and never has it seemed as lovely."

London Times, July 1947:
"Her glorious voice sounded more splendid than ever."

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He attended the Curtis Institute of Music, studying viola with Louis Bailly. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra at the beginning of the present season. He plays a Storioni instrument (1798).



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Eighth Program

FRIDAY AFTERNOON, DECEMBER 12, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 13, *at* 8:30 *o'clock*

BEETHOVEN Concerto for Pianoforte No. 5 in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

INTERMISSION

TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

SOLOIST
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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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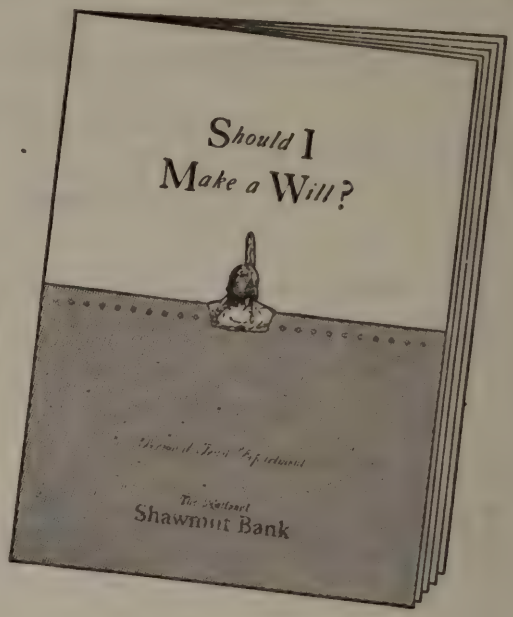
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Cincinnati

Convention of Music Teachers

ELEAZAR DE CARVALHO

The pending visit of Eleazar de Carvalho as guest conductor of the Boston Symphony Orchestra will constitute his first public orchestral appearances in this country. Mr. de Carvalho, born in Brazil of Dutch and Brazilian Indian parents, obtained the greater part



of his musical education in Rio de Janeiro, while preparing for and serving in the Navy and otherwise earning his living. He also gained musical experience playing in small orchestras and bands. He has conducted the Symphony Orchestra of Brazil and at the opera house there (*Teatro Municipal*) on many occasions, then presenting operas and orchestral music of his own. He has been officially honored by his government as composer, conductor, and teacher. In the summer of 1946 he joined Dr. Koussevitzky's conducting class at Tanglewood and last summer returned to assist in supervising the class and in conducting the school orchestra.



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CINCINNATI

For the first time in ten years, the Boston Symphony Orchestra visited Cincinnati last week for a concert on December 3. The following reviews are at hand:

John P. Rhodes, The Cincinnati Enquirer —

"Serge Koussevitzky elected to close his last concert in Cincinnati ten years ago with the long sustained and dramatic ending to Richard Strauss's *'Heldenleben.'* Last night he brought his program to an end in Music Hall with a similar coup, the solemn and powerful finale to Tchaikovsky's *'Symphonie Pathétique.'* Upon each occasion, this was a stroke of genius, calculated to leave a deep impression upon his listeners — an impression that the Boston Symphony Orchestra is one of the finest organizations of its kind for all time and that Koussevitzky, himself, is one of the ablest conductors of this or any generation.

"It is possible that, if I were a Bostonian and a regular subscriber to the concerts in Symphony Hall, I should have given away my tickets for last night's program and gone home with a good book. And I should have made a mistake. The choice of selections was in no way unusual, considering the frequency with which they may be heard; but the manner in which they were played was far from ordinary. . . .

"I should have missed a memorable event in passing by the Tchaikovsky symphony and also the 'Daphnis and Chloe' suite by Ravel. One hears many excellent performances of both works, but seldom such individual ones. They both bore the Koussevitzky imprint of imagination, artistic conviction, and disciplined style.

"The wonders of the *'Pathétique'* were many — the contrasted descending brass and string passages in the finale, the winding woodwind phrases that precede the development section in the first movement, the dramatic pause and crashing chord which began the development, the occasional murmuring of double basses, the clear and round tones of the brass in general, especially the trombones. They were precise and effective — no waiting to see what any other man would do except the conductor.

"The 'Daphnis and Chloe' was equally remarkable. One heard and understood the birdlike flutterings of the strings at breaking dawn, the later upward rushing harp and strings, the flawless flute

solos, the frenetic throb of the percussion and of middle and upper registers in the general dance, the liquid flow of melody and its lambent charm in the pantomime."

Howard W. Hess, The Cincinnati Times-Star —

"The audience was literally amazed at the imagination which kept the magnificent music of Ravel's 'Daphnis and Chloe' flowing as a golden stream. The '*Lever du jour* — *Pantomime* and *Danse générale*' — recalled the entire Greek legend and also revealed the real reason that this great ballet is not on the standard repertory — no ballet company could constantly afford the perfect orchestra needed to produce the right effect. The music when so superbly conducted and played, however, is sufficient, and the audience in Music Hall Wednesday night will forever cherish the understanding of a poetic love of long ago.

"Every Symphony patron knows the Tchaikovsky Symphony No. 6 (*Pathétique*), but I doubt very much if this greatest of all musical tragedies has ever been more clearly understood by those in the audience who had thought that they had plumbed its emotional depths. The performance was all-inclusive; it was so sublime that dead silence followed the last movement for a period and then Koussevitzky and the Boston orchèstra were given an ovation seldom accorded any ensemble."

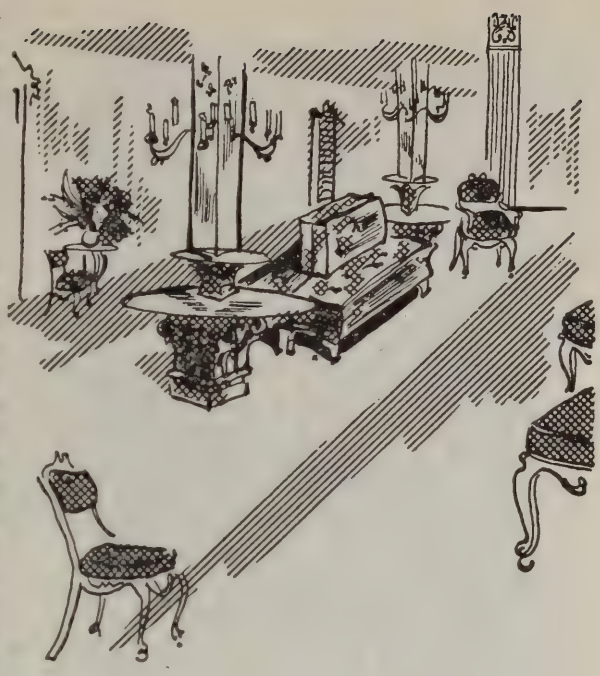
Eleanor Bell, The Cincinnati Post —

"It was an evening of revealing beauty . . . revealing because we in Cincinnati haven't heard the like for years. The articulation of the woodwinds and horns in the Saltarello, the brass tone in the Tchaikovsky, the lavish color of the Ravel. These were almost unbelievably perfect.

"It was a reassuring experience to realize that here was an orchestra every member of which was not only capable of playing every note with a reasonable amount of accuracy and in time, but was actually doing so right there before our eyes.

"The colors in the Ravel Suite were thrilling (gad, I haven't used that word for many a moon), and the pagan dance never possessed more lids-off abandon.

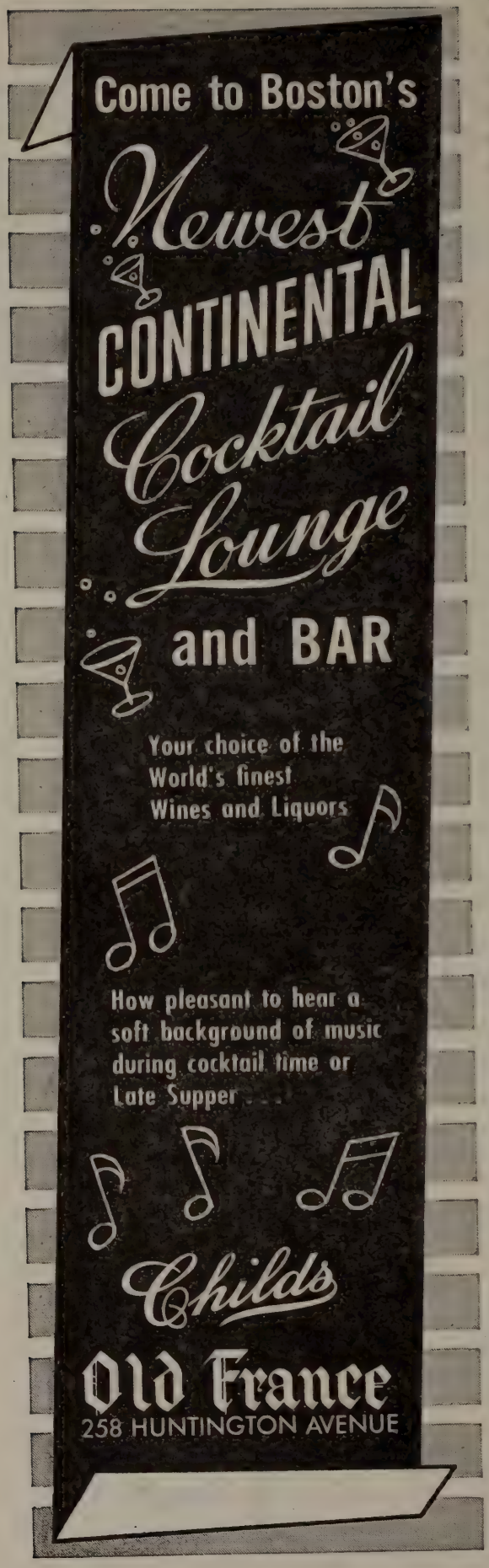
"Even the ripe old *Pathétique* score was invested with beauty that was moving and impressive. The 73-year-old conductor and his henchmen took the trouble to dig out the beauty and ex-



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ploit it unreservedly. It was as simple as that, for obviously the orchestra did not play from a secret manuscript, or deal from a fixed deck. They just played the notes as the Lord, Mr. Tchaikovsky and Mr. Koussevitzky intended them to be played. And that was that."

• • •

CONVENTION OF MUSIC TEACHERS

The Music Teachers National Association will hold their annual meeting at the Hotel Statler, Boston, from December 30 to January 2. Events planned for these days will include an invitation concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, in Symphony Hall on Tuesday, December 30, the second part to be broadcast and to consist of the Eighth Symphony by Bruckner. A concert of Renaissance music by the Vielle Trio will be given on the same afternoon. There will be three concerts on December 31: Organ and Choral Music (Rowland W. Dunham, Chairman), Latin-American Music (Henry Cowell, Chairman), and Chamber Music (the Kroll Quartet); the latter, arranged by the Elizabeth Sprague Coolidge Foundation, will be held in Sanders Theatre at Harvard. On New Year's Day there will be a concert of American music at Jordan Hall (arranged by the Committee on American Music). On January 2 there will be a demonstration of musical films (New England Mutual Hall), an organ recital with chorus at the Harvard Memorial Church (E. Power Biggs), and an Opera Workshop production at Jordan Hall (directed by Boris Goldovsky).

The following speakers are announced: Roy Harris, William Schuman, Efrem Zimbalist, Harrison Keller, Sigmund Spaeth, Charles Seeger, Carleton Sprague Smith, Curt Sachs, Otto Gombosi, Archibald T. Davison, Nicolas Slonimsky, David van Vactor, Olga Samaroff Stokowski, Bruce Simonds, Lukas Foss, Hugo Friedhofer, Aaron Copland, Raymond Kendall.



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FRIDAY AFTERNOON, DECEMBER 12, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 13, *at* 8:30 *o'clock*

BEETHOVEN Concerto for Pianoforte No. 5 in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

INTERMISSION

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I. Adagio; Allegro non troppo
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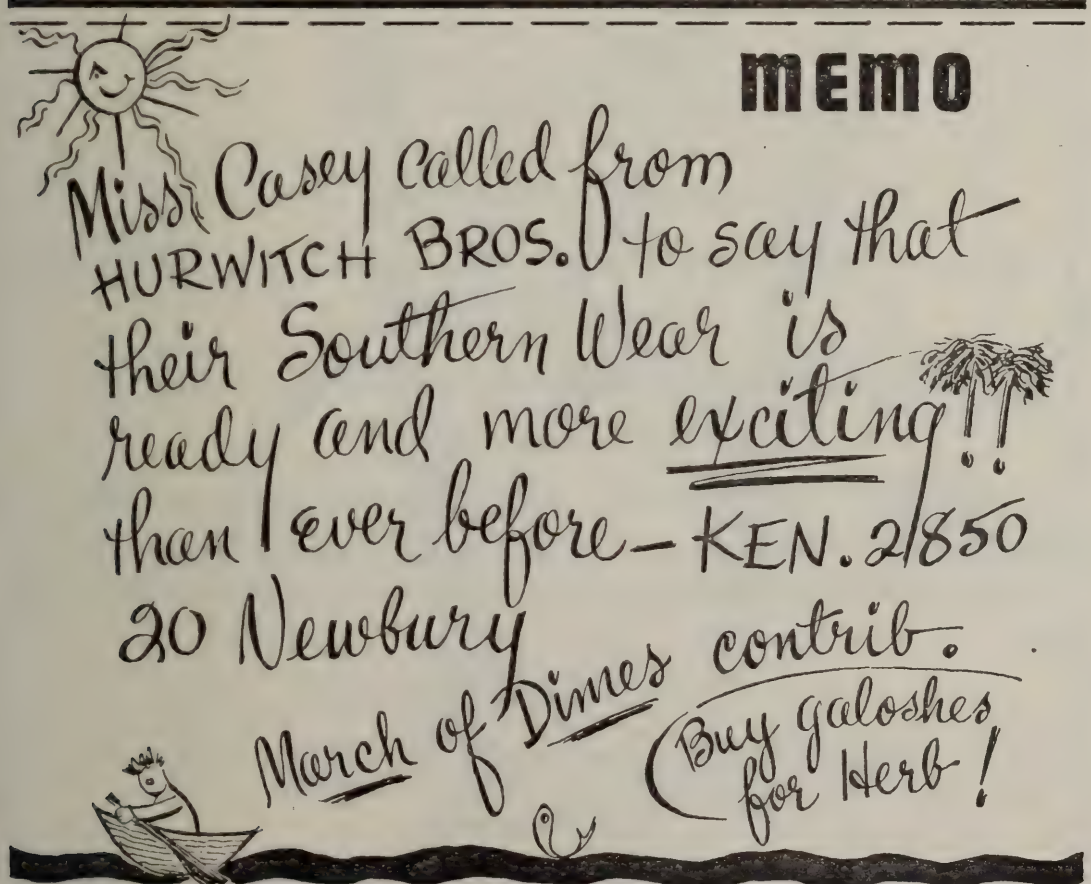
By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 by Johann Schneider, the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreno, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Gieseking, Leonard Shure, Jesús María Sanromá, Rudolf Serkin; Alexander Borovsky (December 14, 1945).

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the choral Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to



creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On

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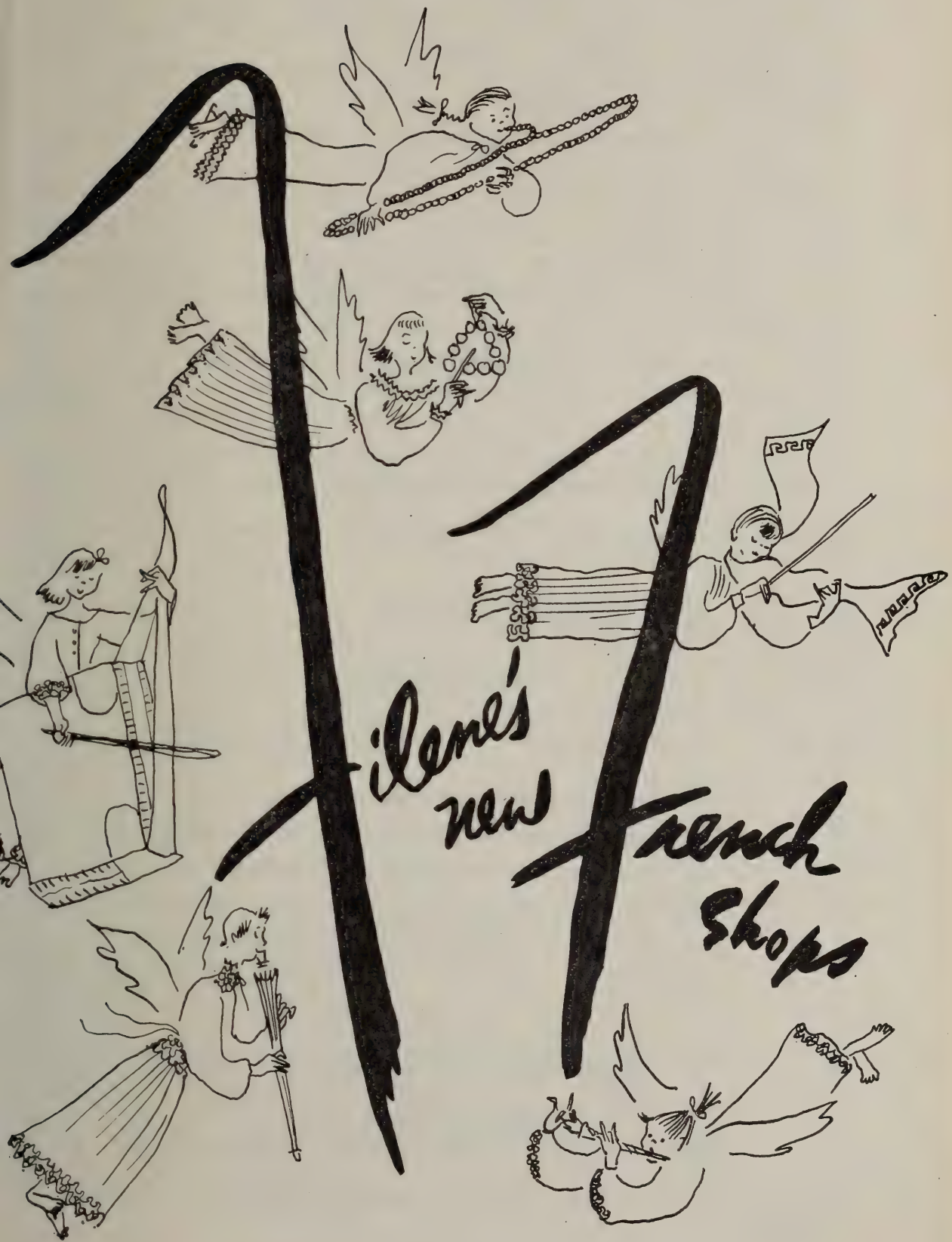
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May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I, as a general, knew as much about strategy as I, the composer, know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the *"Lebewohl"* Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, absence, and return" — being occasioned by this gentleman's flight from present conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, prob-

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ably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended not long before, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his "Elective Affinities." "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's "Thalia" gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

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Thayer, quoting this paragraph, adds: "That was precisely the truth. The work was out of place. The warblings of Fräulein Sessi and Herr Siboni, and Mayseder's variations on the march in 'Aline' were suited to the occasion and the audience. Instead of Beethoven's majestic work, Chapelmaster Himmel, who had recently been in Vienna, should have been engaged to remain, and exhibit his brilliant finger gymnastics."

The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

* Beethoven once wrote: "There is nothing smaller than our great ones — I make an exception in favor of archdukes."





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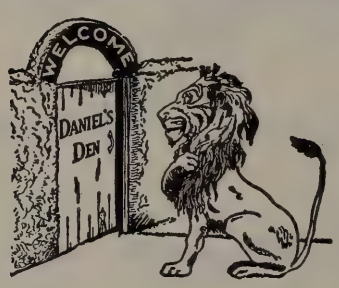
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There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a *pianissimo* passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the *adagio* tempo, of

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the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

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NADIA REISENBERG, born in Russia, attended the Imperial Conservatory in St. Petersburg, studying piano with Leonid Nicolaieff. After touring eastern Europe she came to America, studying with Alexander Lambert in New York in 1922 and later with Josef Hofmann at the Curtis Institute of Music in Philadelphia. She gave her first American recital in New York in 1924. Her radio performances included in 1939–40 the entire cycle of Mozart's Piano Concertos. For several years she was on the faculty of the Curtis Institute.

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ENTRA'CTE

IS REVIEWING FUN?

By VIRGIL THOMSON

Reprinted by special permission of *Harper's Magazine* (November, 1947).

ONE of the chief satisfactions of music reviewing comes from the fact that the act of reporting relieves one from any obligation to enjoy or not to enjoy, to approve or not approve the occasion reported. If you buy a ticket for a concert and spend an evening at it, you naturally want to be pleased. The least you will settle for is your money's worth of scorn, which can be a pleasure too. But when you go as a deadhead, when you are paid, moreover, for going, you are not in the least bothered by fear of wasting either your money or your time.

Under these conditions the most interesting musical event is simply the one that provides the best material for writing a review. Standard repertory and standard artistry are for the accustomed critic dull matter. The hardest thing in the world to do a good musical column about is a Beethoven symphony played by a first-class orchestra. There is little stimulus to the mind there and, under present circumstances, no news value. The first-class performance of an opera, any opera, is another matter, because opera is rarely sung well any more. Unfortu-

Continued on page 420

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The Orchestra closed the 1946–1947 season with surplus income of $13,167.60. This has been added to the Reserve Fund which now totals $76,359.48. The loss of over $100,000 in broadcasting income was more than offset by an increase of approximately $30,000 in gifts from the Friends of the Boston Symphony Orchestra, an increase in Victor Record royalties of $66,000, and greater revenue from ticket sales.

Mr. E. Power Biggs has given $1,000 toward the complete rebuilding of our fifty-year old organ, and your Trustees have appropriated $20,000 for the same purpose. We hope that the work will be completed during the current year at a total cost of approximately $41,420.

Under the will of Emma L. H. Johnson, we received an additional bequest of $4,395.95 which has been added to the Endowment Fund. Legacies are needed more than ever before. The present amount of our Reserve and Endowment Funds is insufficient to provide adequate insurance of continued operation during lean years.

Mr. Mark M. Horblit has added $7,500 to the fund bearing his name.

Under the spirited guidance of Mr. Lewis Perry, subscriptions from the Friends of the Berkshire Music Center amounted to $23,540.91 which is an increase of approximately $10,000 over the previous year.

The accounts for the year ended August 31, 1947 have been audited by the firm of Patterson, Teele & Dennis.

Respectfully submitted,

Richard C. Paine, *Treasurer*

BOSTON SYMPHONY ORCHESTRA, INC.

Symphony—Pops and Esplanade Seasons

1946–1947

Income

Ticket Sales all Concerts	$723,949.86	
Victor Record Royalties	178,430.63	
Broadcasting (Gross)	92,900.00	
Programs (Symphony & Pops)	5,568.18	$1,000,848.67

Expenses

Players, Conductors and Soloists	$711,648.98	
Other Concert Costs	172,390.35	
Administrative and General Expenses	158,314.70	
Symphony Hall	32,297.05	
Miscellaneous—Organ Fund	20,000.00	1,094,651.08
Deficit before Contributions, etc.		$ 93,802.41
Less—Gifts from Friends of Symphony and Esplanade	$ 91,759.43	
Income from Endowment & Free Fds.	24,980.94	116,740.37
Net Credit		$ 22,937.96

Berkshire Festival and Music Center

Income

Ticket Sales	$187,478.96	
Tuition	42,110.00	
Broadcasting	4,000.00	
Miscellaneous	5,180.21	$ 238,769.17

Expenses

Players, Conductors, Soloists	$114,523.31	
Faculty and Salary Allowances	34,839.95	
Administrative and General	89,488.25	
Construction	33,228.93	272,080.44
Berkshire Operating Deficit		$ 33,311.27
Less—Gifts from Friends of the B. M. C.		23,540.91
Deficit—Festival and School		9,770.36

Surplus—Boston Symphony Orchestra, Inc.
Season 1946-1947 (Transferred to Reserve Fund) $ 13,167.60

Boston Symphony Orchestra, Inc.

ENDOWMENT FUND

August 31, 1947

Endowment Fund Assets			
Cash in Banks		$ 105.64	
Investments (approximate market value $443,220.26).		431,924.58	
Land and Buildings—Symphony Hall (book value)	$421,330.31		
Less Mortgage note payable	60,000.00	361,330.31	$793,360.53
The Adele Wentworth Jones Fund Assets:			
Cash in Banks		$ 535.10	
Investments (approximate market value)		11,902.55	12,437.65
The M. M. Horblit Trust Fund:			
Cash in Banks		$ 3,116.93	
Investments (approximate market value $11,640.00)		11,389.20	14,506.13
Total Endowment Fund Assets			$820,304.31
Reserve Fund Assets:			
Cash in Banks		$ 13,118.50	
Investments (approximate market value $67,582.50)		63,239.98	
Tanglewood Property Land and Buildings (nominal)		1.00	$ 76,359.48

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nately one does not often get a chance to describe such a show. Even socking the Metropolitan for giving a bad show comes after a while to be monotonous, because when mediocrity is the standard it is no scandal any more.

The pleasantest work a music critic finds is reviewing that which is in some way novel, a new piece, a new artist, or an old work brought back to vigor. It makes no difference whether one's opinion is favorable or not. A good rave and a good razz, to use the trade terms, are equally agreeable to write and equally readable. What is important is that some kind of fresh quality, good or bad, be present, some significant variation from standard routine. That which is thoroughly familiar, no matter how excellent, cannot easily be listened to. The mind will wander. Nor written about, for words will not come. The potato is an excellent vegetable, but its commoner preparations have little to offer the cooking columns. For the consumer, as for the writer, only that which is a little bit out of the ordinary is memorable.

Concert attendance for reviewing purposes is not therefore so much a matter of listening *to* music as of listening *for* certain things in it. At debut recitals one listens for evidences of high-standard professional qualifications. At the recitals of high-standard professional artists one listens for unusual expressive qualities or style. A poor debutant is just







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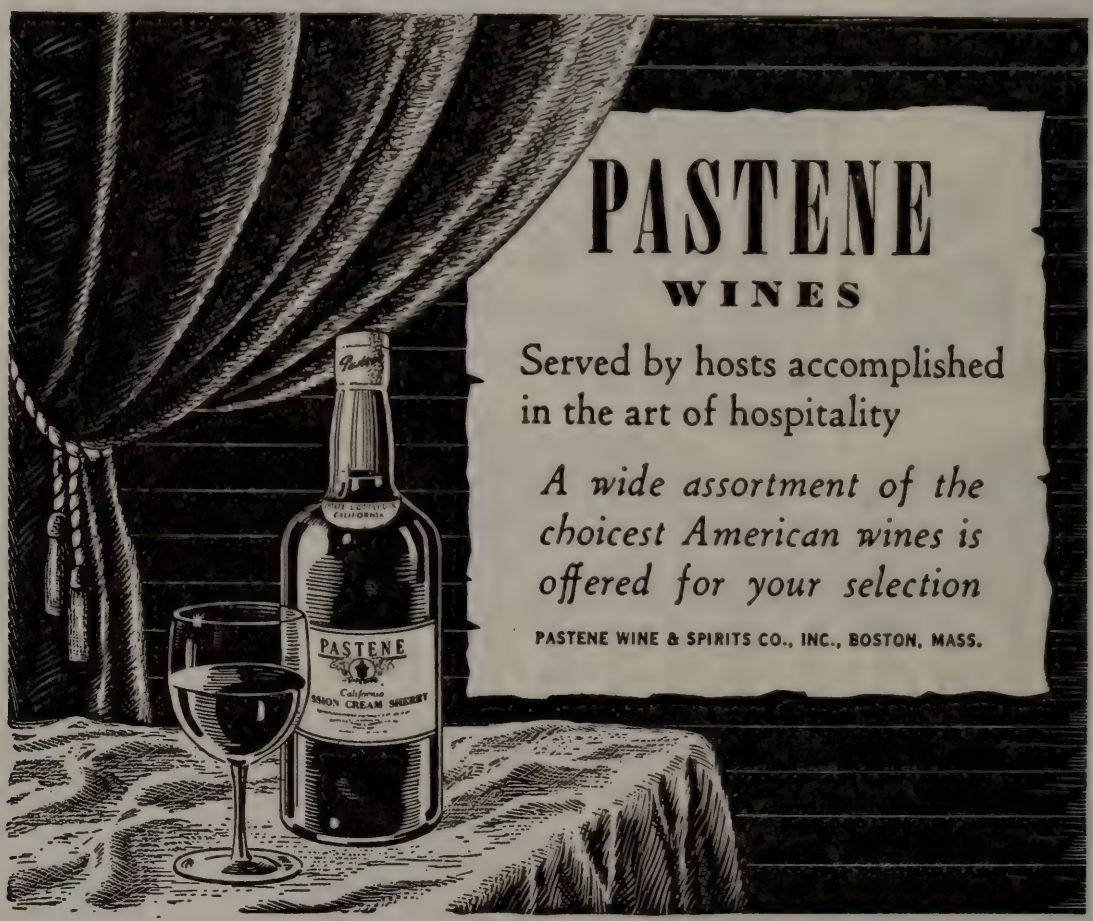
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another bad singer or pianist. A routine professional, no matter how successful, is just another good one. A good new piece is one which makes a kind of sound or a kind of sense we have not heard before. And a good orchestra is one that keeps its colors clean, balances its lines and accents in such a way that we hear more of the work played than we are accustomed to do.

Reviewing records on the radio requires a different consideration. For the most part, only standard artists and organizations get recorded. Only standard works, too, for that matter. And because of limitations inevitable to the microphone, to manufacture, and to reception or playback equipment, no fair judgment can be made of an unfamiliar work, though pleasure can often be had listening to it. Judging music from these processed versions is like judging a beauty contest from photographs. All one can really tell for sure is whether the music is by nature phonogenic. And since even this quality depends largely on studio ingenuity, its apparent presence may well be due as much to the engineer as to the composer or to his interpreters. Myself, I find processed music easy to listen to but hard to talk about. Ideally it should be reviewed at least partly as recording or as transmission and not wholly for its qualities of musical design and execution. Either one must know the original product in both its fresh and its canned form, or one must accept processed sound as normal to music.





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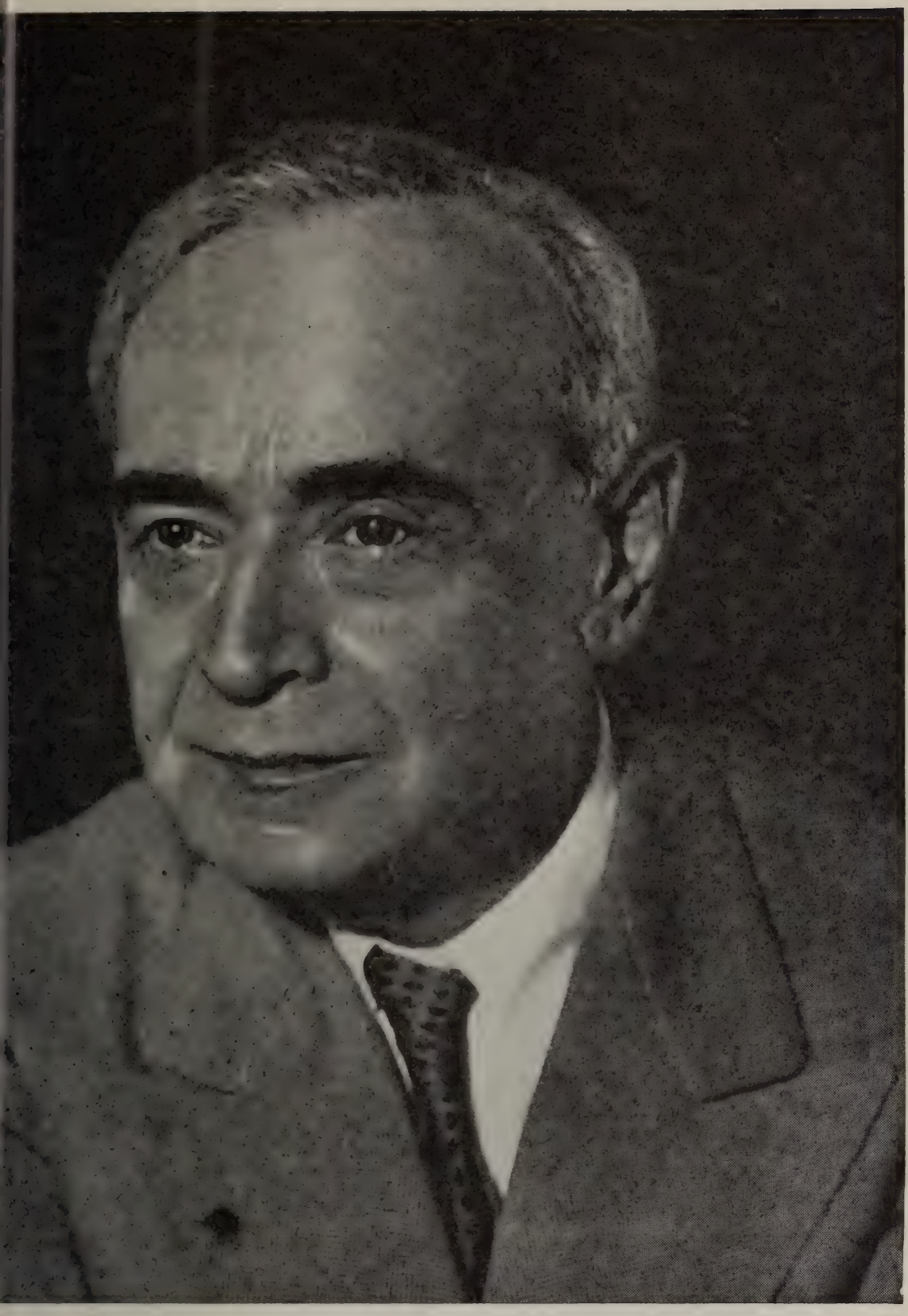


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In any case, just as in-the-flesh music-making (on the professional level) is interesting chiefly for its variations on familiar sound-patterns, radio and records are interesting, on the contrary, in proportion to their observance of these same patterns. The former avoids death by remaining in some way spontaneous. The latter achieve life-likeness by avoiding the spontaneous. This is why one cannot really

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judge music from its processed forms. One can only judge the processing. What one hears may be fascinating or beautiful, but it is not the real thing. Its chief value to any lover of music is the foretaste or the reminder that it presents. It is a symbol of music, not the thing itself — a pin-up girl, a dream life.

Sometimes it becomes as distorted and vivid as a nightmare. When this happens the reviewer screams. I have long been struck by the passionate language of the record and radio critics. Concert coverage, as we all know, has often a bilious or even a venomous tone. But the record boys cry out like souls in pain. Or write of their favorite disks as if these were hasheesh. There is, indeed, about processed music something of the fascination and all the deceptiveness of an artificial paradise. It is habit-forming, too. And its addicts frequent less and less the concert hall. The reviewer of it who does not keep contact with reality by regular attendance at live musical performances tends to lose the disinterested attitude that I mentioned at the beginning. He ceases to be an observer of music and becomes a reactor to it.

His reactions often make good reading, but the enlightenment they present about the music reviewed is less striking than the revelation they offer of the reviewer himself. Certainly record and radio reviewing, as practiced here and now, are the most personal form of music criticism that exists. Also the most violent. That is why they are a little fatiguing to write, compared with opera and concert coverage. Real music can be observed dispassionately; but about a record or broadcast it is impossible not to care.



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ENTR'ACTE

THE ART OF VARIATION

By GERALD ABRAHAM

(Quoted from the "Sunday Times," London, February 2, 1947)

IT is related of a certain fabricator of charming weekly causeries — he probably related it himself and made an essay of it — that being stuck for a subject, he once opened an encyclopedia at random, found himself staring at the article "Goldfish," and next week served up *carassius auratus* to his readers. I forget the writer's name. I certainly never read his article; but I am sure of one thing, that it told the reader much more about the writer than about goldfish. He probably said in effect, misquoting Anatole France, "I propose to write about myself *à propos* of goldfish — a rotten subject, but it will amuse both myself and you to see how skillfully I can manage it."

That is more or less what Beethoven must have said to himself when he wrote the "Diabelli" Variations. To some extent that is what every real composer says to himself when he writes a set of variations. He may not give himself the handicap of quite such a miserable goldfish of a theme as the Diabelli waltz; whether he chooses



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a theme — has any composer, I wonder, ever found one by that species of *sortes Biblicae?* — or invents one, he generally chooses or invents with an eye to its possibilities, its obvious possibilities. But, however promising or unpromising the theme, his purpose is to write his own kind of music *à propos* of it.

~

At first sight that seems to be mainly a matter of technical resource, of which variation-writing is admittedly a good test. But the technique to write competent ornamental variations is fairly easily acquired, and the technique of the so-called "classical" variation of Beethoven and Brahms is within the competence of numerous vastly inferior com-

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posers. I do not say it is as easy to invent a series of melodic, rhythmic and figurative patterns and work them out over the surface of a theme as to write an "informative" article on goldfish for the popular Press from facts dug out of the "Encyclopaedia Britannica," but one can learn to do it just as one can learn to write a "school" fugue or a movement in sonata-form. "Obvious," says the reader. "It's simply a matter of inspiration or whatever you like to call it." But the interesting point about variations is that they can show us just how and when inspiration steps in. The critic hovers long over a composer's scores, seeking to surprise his creative secrets, and it seems a hopeless task until one learns the likeliest places to look: in a passage for which sketches have been preserved, in the revision of earlier work, in transcriptions for another medium, and in variation-writing. For in variation-writing, provided the composer plays the game properly and does not write a series of more or less free genre-pieces on various transformations of the theme as Tchaikovsky sometimes did, there is all the time a strict pattern as norm: the resultant of the figurative pattern of each variation acting on the pattern of the theme.

Directly the composer deviates from that norm — as when Beethoven begins to widen the harmonic horizon in the very first of the Diabelli Variations — we prick our ears, for this is where creative imagination has taken charge.

The intervention of personality is, of course, quite a different matter. It may amount to little more than the personal element in tech-



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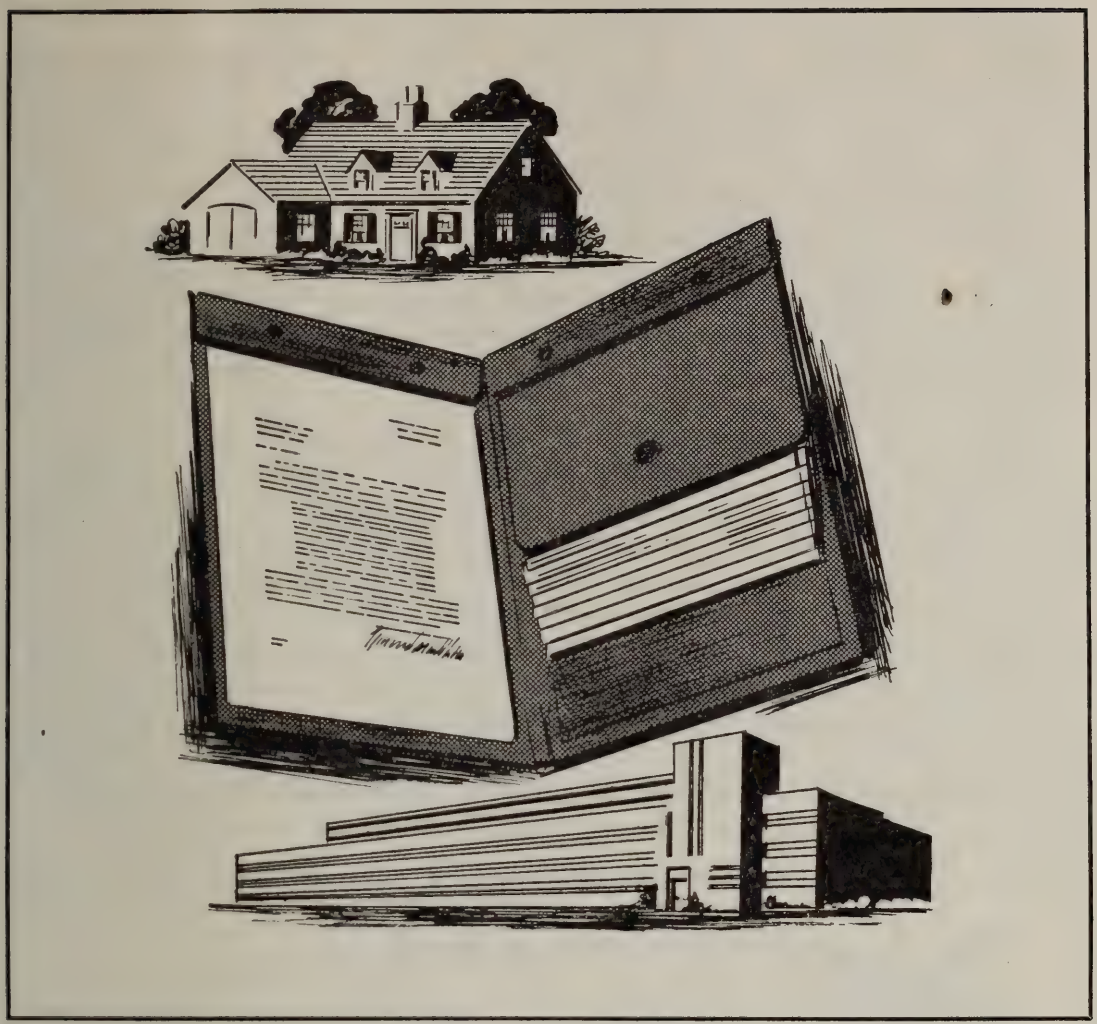
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nique as in Reger's Variations on a Theme by Mozart and Rachmaninoff's Paganini Rhapsody, or it may completely overpower the theme. Composers tend to evolve certain variation-formulæ, personal patterns which they apply to quite dissimilar themes producing family likenesses between individual variations in different works. Compare, for instance, if you have the music at hand, No. 8 of Brahms's Variations on an Original Theme, *Op.* 21, No. 1, with No. 25 of his Variations and Fugue on a Theme by Handel, *Op.* 24, or the eleventh Handel variation with the third of the orchestral Variations on a Theme by Haydn. Even this is partly *technical* personality; Brahms's variations generally develop much more personal life than Reger's or Rachmaninoff's, but it is a life less vigorous than that which informs Beethoven's greatest sets.

How can I best put salt on the tail of this elusive bird "creative" (as greater than "technical") personality? Perhaps by quoting a fragment of a thirty-fourth variation on the Diabelli theme, a variation which pianists might well play occasionally as an encore after the Thirty-three. That is far closer to the theme than anything in Beethoven, but it proclaims its authorship just as surely. The transforming touch, just because it is so much lighter, seems even more magical. Even there, of course, it is definable in technical terms — and I can think of several duller ways of spending a wet Sunday afternoon than in trying to define it exactly — but it is a matter of something subtler than personal technique. It is a spirit and, like all spirits, a mystery, though not, one dares to hope, an unfathomable mystery.



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Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting. The most recent performance in this series was on February 8, 1946.

The orchestration consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher.

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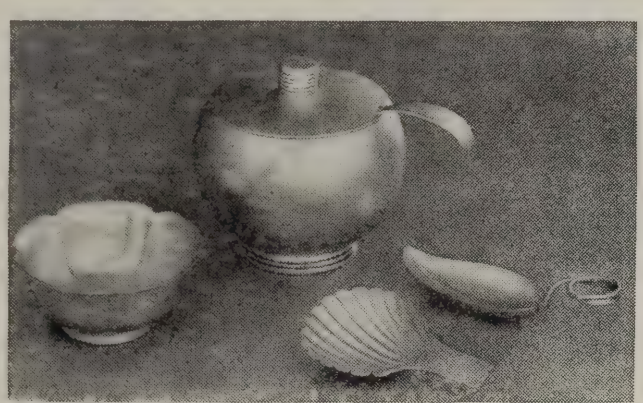
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He had thought of calling it "A Programme Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the programme.

Modeste's title *"Pathétique"* was an obvious first thought, and an

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apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic

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fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikov-

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sky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

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The bassoon softly sets forth the first theme, *Adagio,* in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures. The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

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The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes



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the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death,



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which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso,* read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the first audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this

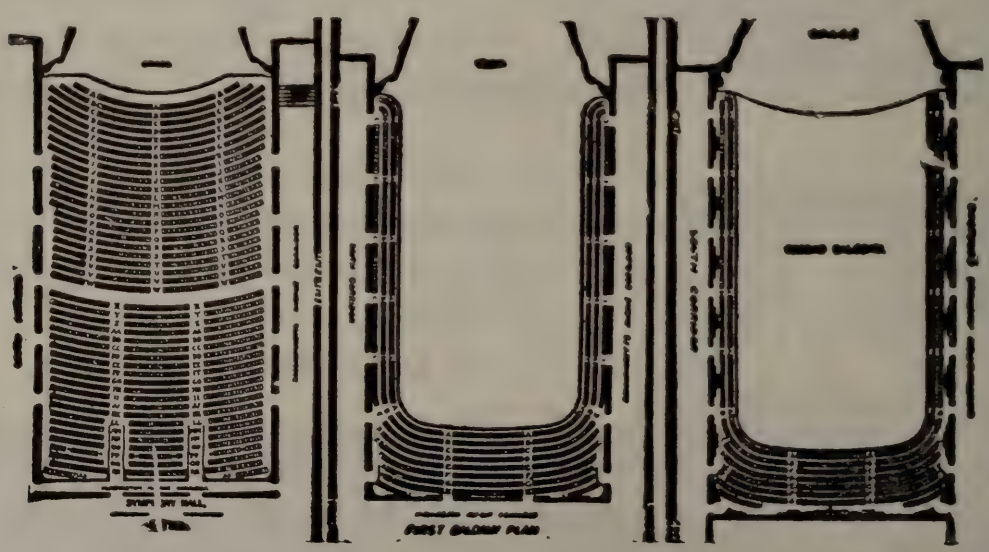
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astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: "One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky conducted his works well only



when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's First Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the splendid composition soon became famed and even modish."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893.

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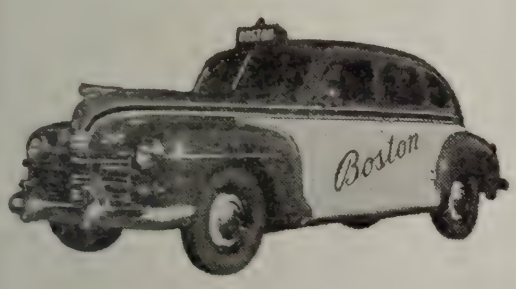
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There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was "in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: " 'There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time.' — When we walked home about 2 A.M., Peter was well in body and mind." It



was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: "I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished "Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. "The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetic' Symphony is mainly accountable. The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the

*What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.

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preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which invariably descended on him when he was away from home and among strangers. Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a "casting out of the dark spirits that had possessed him."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an "enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of its composer's approaching end. "It seems more reasonable," he wrote, "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope,' still remains the most profoundly stirring of his works."

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III. Scene in the Meadows
Adagio
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SERGE KOUSSEVITZKY, *Music Director*

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with historical and descriptive notes by

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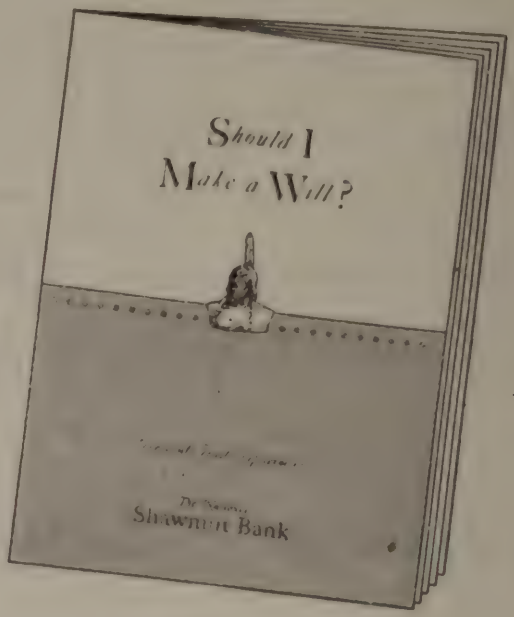
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Idomeneo

EXHIBITION OF BIRD PAINTINGS

Bird paintings by Allan Brooks, Louis Agassiz Fuertes and Roger Tory Peterson are on display in the Symphony Hall foyer this week. This exhibit has been arranged with the cooperation of the Massachusetts Audubon Society and brings together pictures by three of the outstanding workers in this field.

Allan Brooks (who died in 1946) was a naturalist from his earliest days. Born in India (1869) he went to England for schooling. There and later in Ontario (1881–87) where he and his father were active pioneer farmers, he devoted a great deal of time to bird study. But it was not until the family moved to British Columbia in '87 that he found the region that was to be his home for the rest of his life. From there he went on numberless expeditions, always making drawings of his bird specimens both in black and white, and water color. About the turn of the century, his work attracted the attention of editors of various outdoor magazines, but it was not until 1906 that he was given his first commission to illustrate scientific bird works. From this time forward there was but one pattern to his life, interrupted only by the years of the first World War. His expeditions took him across the face of the continent but he liked best to work in the southern part of his own beloved province of British Columbia.

Brooks seems to have had little interest in art for its own sake. To him it was but a means to an end — to show his birds to others as he himself saw them. Thus his work was elemental. He called himself an "illustrator." Abandoning transparent water color around 1917 he turned to the use of tempera because he felt it was better for reproduction. He worked little in oils and not very happily.

He has illustrated many important ornithological books of this century and his works have appeared in practically every periodical devoted to nature and outdoor life.

Of the past generation of artists devoting themselves to the painting of birds *Louis Agassiz Fuertes* is the one held most in esteem by present day critics. Born in 1874 in Ithaca, New York, he lived there until his death in 1927.



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A brief autobiographical sketch written in 1910 indicates that at the age of fourteen he had definitely become a painter of birds. Louis Fuertes was both a bird-lover and an artist and it was this rare combination that made him preeminent in his field. His talent was recognized by leading ornithologists while he was still very young.

His expeditions led him to Florida, with the Harriman Expedition to Alaska, to western Texas and New Mexico, with the American Museum Expedition to the Bahamas, to the Farallones, San Joaquin Valley, Tahoe region, Nevada. His wedding journey in 1904 to Jamaica gave him his first impressions of Antillean bird-life. Then with an American Museum Expedition he visited the prairies of Saskatchewan and the Canadian Rockies, later going to the famous Cuthbert Rookery in southern Florida and to the Magdalen Islands, Yucatan and eastern Mexico. His last three extended trips were 1911 and 1913 to Colombia and 1926 to Abyssinia.

For nearly a third of a century Fuertes was the leading bird artist in this country. He illustrated dozens of the principal ornithological books. During the latter part of his life he was wholly unable to keep up with the demand for his paintings. He was known as the "best loved alumnus" of a University whose graduates numbered over 40,000 and he won similar devotion wherever he went.

We in Massachusetts are particularly fortunate in that he illustrated the "Birds of Massachusetts" by Edward Howe Forbush, by far his best work as an illustrator. The originals for this work are owned by the Boston Society of Natural History.

Of the present day bird artists, *Roger Tory Peterson* is best known for his "Field Guide to the Birds." This important work, which is to found everywhere bird students congregate, won for him the Brewster Medal of the American Ornithologists Union.

He had his early training in the Art Students' League and the National Academy of Design of New York City, did a good deal of teaching in summer camps and was instructor of natural sciences and art at River's School, Brookline, Massachusetts. Later he was associated with the Educational Department of the National Audubon Society. Throughout this period he made a great many pictures for a number of the leading journals.

He is now free-lancing, devoting his time chiefly to full scale paintings of birds and is widely recognized as one of the most popular bird artists today.

ROSARIO MAZZEO



Ginette Neveu soloist at the Pension Fund Concert (see page 509)

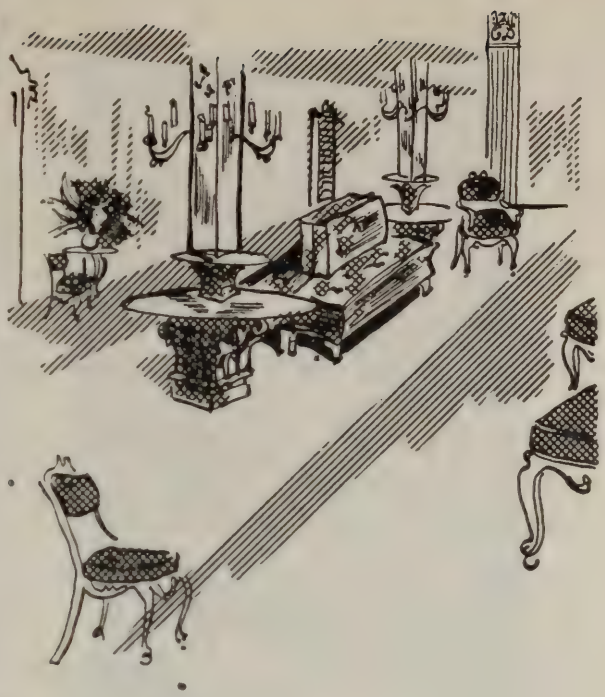
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IDOMENEO

The pending performance of Mozart's "Idomeneo" by the New England Opera Theatre, in the Boston Opera House next Sunday afternoon will be the first public presentation in this country, the performance at Tanglewood by the Opera Department of the Berkshire Music Center last August having been by invitation to the Friends of the Berkshire Music Center. The introduction of what is considered Mozart's greatest *opera seria,* most highly regarded among his operas by Mozart himself, is due to the discriminate and zealous enterprise of Boris Goldovsky, who has prepared the score, and the production, and will conduct. The cast will be virtually the same as that of Tanglewood.

The opinion of *"Idomeneo"* held by the Mozart authorities is proof enough of the importance of its first American production. Among these authorities is Edward J. Dent, whose notable book on "Mozart's Operas" has just been reissued by the Oxford University Press:

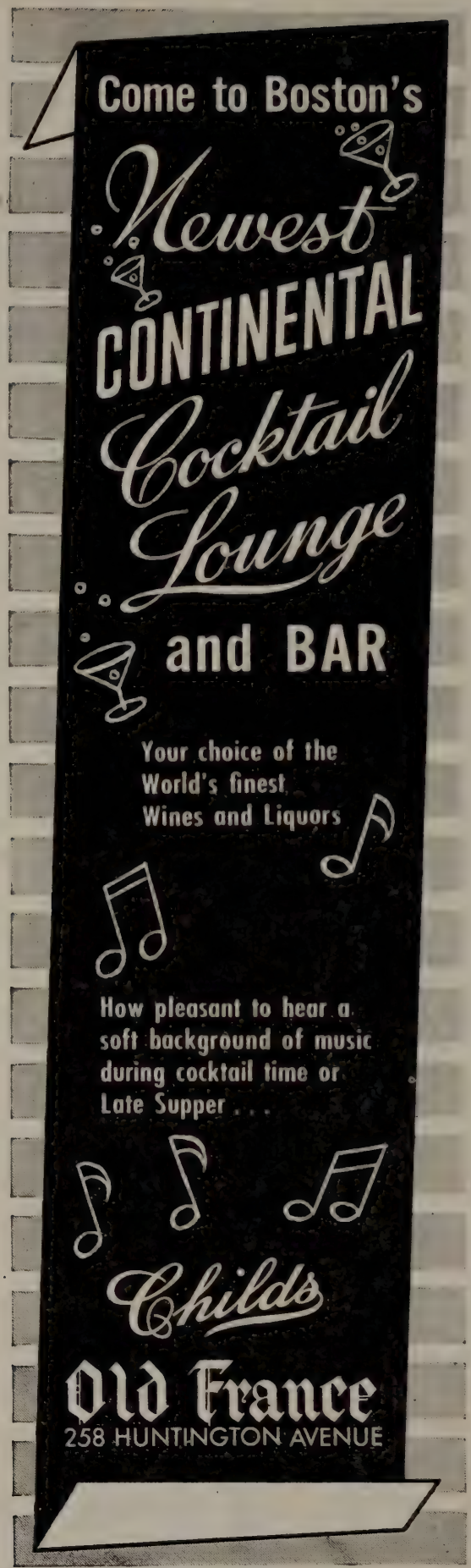
"The first thing that strikes us about *Idomeneo* is the nobility and dignity of its entire conception. The overture alone is enough to show the exalted view which Mozart took of *opera seria,* and never for a single moment in the whole opera does the composer relax his intense seriousness. Nor is *Idomeneo*



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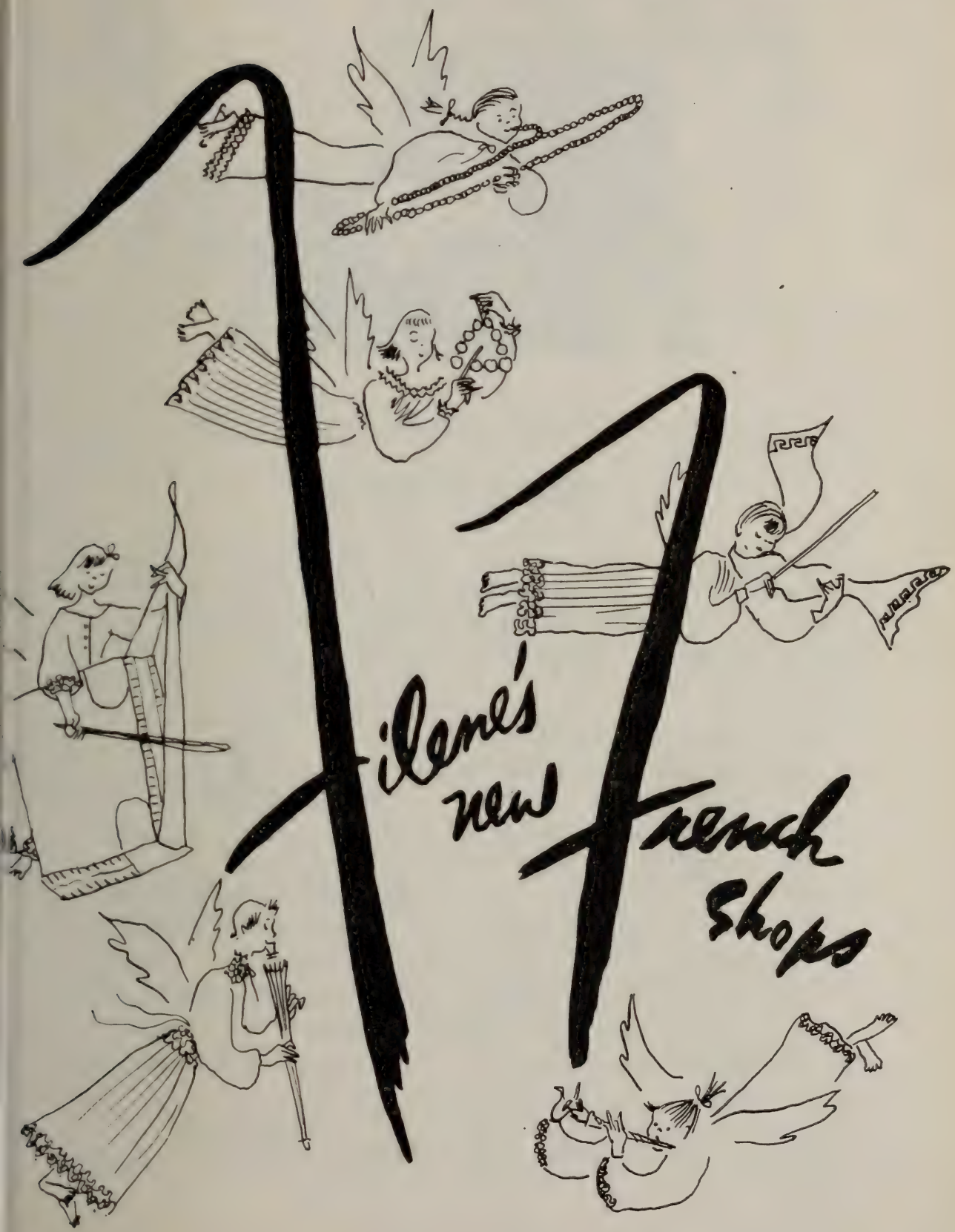


merely a cold and stately succession of formal movements. That description might perhaps fit *La Clemenza di Tito*, the product of Mozart's last physical exhaustion, but never *Idomeneo*. In his early attempts at serious opera, Mozart had been more concerned with providing what his audiences and singers wanted, but he was now a man of twenty-five who had had enough experience of life to be able to enter intimately into the personalities of his stage figures. There may not be here the delicate psychological detail that we find in *Figaro* and *Cosi fan Tutte*, or the sublime naturalness and simplicity of *Die Zauberflöte* — these would both have been completely foreign to the general style of this opera — but there is a monumental strength and a white heat of passion that we find in this early work of Mozart's and shall never find again. *Idomeneo* is the first and last *opera seria* that represents the complete and mature Mozart. The modern student of Mozart has unfortunately very few chances of ever seeing *Idomeneo* on the stage, but without a careful and devoted study of this opera there can be no complete understanding of Mozart's other works, especially of his works for the theatre. The theatre is the sphere in which Mozart is most completely himself; his concert works — concertos, symphonies, quartets, and sonatas are all fundamentally evocations of the theatre. And in the theatre itself a thorough knowledge of *Idomeneo* is indispensable because it is the one opera which can really give us a standard of dignity and grandeur. . . .

"We must in listening to *Idomeneo* try to forget the hurry of modern existence and surrender ourselves to a sense of leisure such as our ancestors were happily able to enjoy. Even at the first performance *Idomeneo* had to be cut down; but I cannot think that that audience was haunted all through the last act by the fear of missing the last public conveyance to Schwabing or the Isarthal. *Idomeneo*, perhaps better than any other opera, illustrates the fact that the course of an opera is like a stream running for long stretches in a narrow channel, hidden perhaps for moments underground, dashing suddenly over a precipice and at frequent intervals broadening out into a vast and tranquil lake. The forms are various which it presents, as are the types of landscape with which it is associated; nevertheless, broad or narrow, shallow or profound, it is always moving onwards and gathering force until it reaches its ultimate goal."

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WILLIAM SCHUMAN.....Symphony for Strings

I. Molto agitato ed energico
II. Larghissimo
III. Presto leggiero

SCHÖNBERG.....Chamber Symphony, *Op.* 9

Sehr rasch — Scherzo: Sehr rasch — Development: Viel langsamer aber doch fliessend — Finale: Haupt Zeitmass

(*First performance at these concerts*)

INTERMISSION

BERLIOZ.....Fantastic Symphony, *Op.* 14A

I. Dreams, Passions
Largo: Allegro agitato e appassionato assai
II. A Ball
Waltz: Allegro non troppo
III. Scene in the Meadows
Adagio
IV. March to the Scaffold
Allegretto non troppo
V. A Witches' Sabbath
Larghetto: Allegro

This programme will end about 4:20 o'clock on Friday Afternoon, 10:20 on Saturday evening.

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For Pension Fund Concert Program, see page 509.

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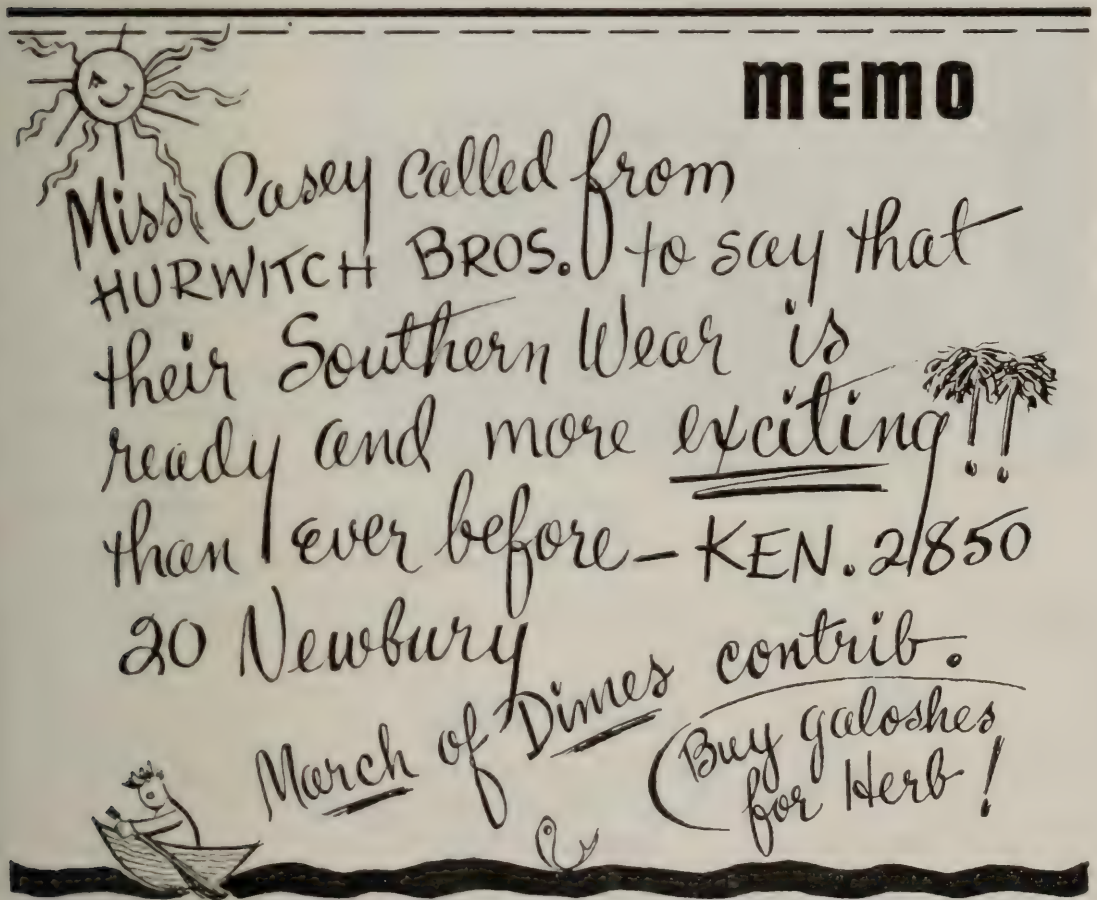
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ELEAZAR DE CARVALHO

ELEAZAR DE CARVALHO was born in Iguatu in the State of Ceara, Brazil, June 28, 1912. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to begin a six years' course of study in composition under Paulo Silva. To his theoretical knowledge he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal,* the opera house of Rio de Janeiro, played the tuba. It is interesting to note that until he found music possible as a career Mr. de Carvalho took a night course in dentistry for three years at the University of Brazil.

He assisted Eugen Szenkar, the director of the then new *Orquestra Sinfonica Brasileira,* and when in 1941 the opportunity came to him to conduct a concert on short notice, the results made him decide to



devote himself exclusively to conducting. He has since conducted many concerts of the Brazilian Orchestra and opened the 1942, 1943, and 1944 seasons at the *Teatro Municipal.*

Mr. de Carvalho's first opera, "The Discovery of Brazil" (*"A Descoberta do Brasil"*), was produced at Rio in 1939 and was followed by another, *"Tiradentes,"* in 1941. He has written a number of symphonic works and chamber pieces in various combinations. Mr. de Carvalho has been officially honored by his government as composer, conductor, and teacher. In the summer of 1946 he joined Dr. Koussevitzky's conducting class at the Berkshire Music Center in Tanglewood, and last summer returned to assist in supervising the class and in conducting the school orchestra.



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SYMPHONY FOR STRINGS

By WILLIAM HOWARD SCHUMAN

Born in New York City, August 4, 1910

Schuman's Symphony for Strings is the fifth which he has composed. It was written for the Koussevitzky Music Foundation, the foundation made as a memorial to Mme. Natalie Koussevitzky. Its first performance was by this orchestra, November 12, 1943.

Since its first performance, the Symphony has been published, recorded, broadcast, and performed in concerts abroad — Paris, London, Edinburgh, Berlin, and Rio de Janeiro.

THE first movement, *Molto agitato ed energico,* opens with a brilliant and incisive theme set forth by the violins in unison on the G strings, *fortissimo.* The theme, together with a second one of less prominence, is developed in a variety of harmonic and rhythmic patterns, while the vigor of the movement is maintained to the end. The second movement, *Larghissimo,* begins with broad chords, but in these and the melody which follows, the strings are muted. As this melody is brought to a climax with an accompanying figuration in sixteenths, the mutes are momentarily removed. The close reverts to the first part and subsides to *pianissimo.* The third movement is a *Presto leggiero.* The form is in the manner of a rondo, with the theme varied at each appearance. It first develops with short or *pizzicato* notes, but in its course becomes sustained and melodic, rising at last to brilliance, while the tempo is not relaxed.

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The composer attended the public schools in New York, and graduated with Bachelor of Science and Master of Arts degrees from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He taught for several years at Sarah Lawrence College, in Bronxville, New York, and is interested in problems of progressive education in relation to the arts. He held a Guggenheim fellowship (1939–40, 1940–41).

He has served as editor for G. Schirmer, Inc., and in 1945 became President of the Julliard School of Music.

Schuman's American Festival Overture, composed in the summer of 1939 for special concerts of American music by the Boston Symphony Orchestra, was first performed at one of these concerts in Symphony Hall on October 6, 1939. The music of William Schuman was first performed by a major orchestra when his Second Symphony was introduced in Boston, in February, 1939. The Third Symphony, introduced at these concerts in 1941, was repeated in the present season. The Fourth Symphony, completed in 1942, has not been performed by this orchestra.

His "Prayer in Time of War" was first performed by this orchestra October 6, 1944, and his Symphony for Strings November 12, 1943.

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Mr. Schuman has also composed a William Billings Overture (1943), "Side Show for Orchestra" (1944), and a Violin Concerto (1946). His Secular Cantata No. 2, "A Free Song," for chorus and orchestra (which took the First Pulitzer Music Prize for 1943), a setting of Walt Whitman, was performed by this orchestra on March 26, 1943. He has also written for chorus with orchestra the First Secular Cantata, "This is Our Time," and a Prologue; choral music *a cappella* — a Choral Étude, Prelude, and "Truth Shall Deliver — A Ballad of Good Advice"; for chorus with piano accompaniment — *"Requiescat,"* and "Holiday Song." The Ballet "Undertow" was produced by the Ballet Theatre in 1945.

Chamber music in addition to the First Symphony mentioned above, includes a Concerto for Piano and small orchestra, a quartetino for Four Bassoons, and three string quartets.

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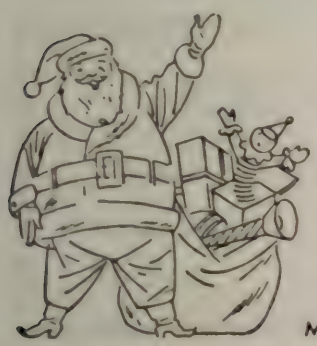
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"KAMMERSYMPHONIE," Op. 9

By ARNOLD SCHÖNBERG

Born in Vienna, September 13, 1874

Schönberg composed his Chamber Symphony in 1906. It had its first performance in Vienna, March 31, 1913.

The Symphony is scored for fifteen solo players (with certain changes in the instruments used): flute (and piccolo), oboe, English horn, clarinet (in D and in E-flat), clarinet (in A and in B-flat), bass clarinet, bassoon, contra-bassoon, two horns and string quintet. The *"Kammersymphonie"* was conducted by Mr. Carvalho at a chamber concert by students of the Berkshire Music Center at Tanglewood, August 10, 1947.

COMPOSED between the First String Quartet in D minor of 1905 and the Second String Quartet in F-sharp minor of 1907–08, the Chamber Symphony belongs to that transitional point in the composer's development where thematic diffusion was replaced by the utmost conciseness, and expanded form by brevity. Schönberg was soon to carry harmonic relationship to a tenuous point verging on the disappearance of tonal polarity (the harmonic basis of the *"Kammersymphonie"* is largely by intervals of the fourth instead of the usual thirds, but the piece opens and closes roundly and unmistakably in the key of E major). It was not by accident that Schönberg

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wrote a symphony of chamber proportions at this time. His tendency was then completely in this direction. The *"Gurre-Lieder"* (1900–01) and *"Pelleas und Melisande"* (1902–03) were his only previous orchestral works, and their lavish instrumental coloring, in line with the opulent *"Verklärte Nacht"* for String Sextet in 1899, had given way to the spare voices of individual instruments, where complex vocal line is accentuated and rich chromatic chords or sensuous color effects dispensed with altogether.

According to Egon Wellesz, Schönberg's disciple and first biographer, the Chamber Symphony caused in its first audience* in Vienna, where it was played by the Rosé Quartet together with wind players from the *Hofoper,* mingled bewilderment, fury, and derision. "The public did not trouble to wait for the end of the symphony, but interrupted the performance by banging seats, by whistling, and by their ostentatious departure. In order to avoid further disturbances at performances, Schönberg, on the occasion of a second recital that took

* Wellesz states that this performance took place "shortly after" the first performance of the D minor Quartet on February 5, 1907. Nicolas Slonimsky fixes the date as six years later, March 31, 1913.

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place in the spring of that year in the *Ehrbar* Hall, had cards printed bearing the notice that the holder had the right only to quiet listening, but to no expression of opinion whether by applause or by hissing." The Berlin *Signale* named it *"Schreckenkammersymphonie,"* "Horror-Chamber Symphony"; the *Musical Courier* reported for its American readers: "Schönberg has once more baffled the critics and public, this time with his chamber symphony for fifteen solo instruments. In order to give the listeners an opportunity to become accustomed to and to find the meaning in the unintelligible mixture of sounds, the whole work was gone through twice, but its interest did not seem to be increased even by this stringent measure. The audience sat perfectly silent as if stunned. One Berlin critic compared the harmonic structure of the work to a field of weeds and turnips mixed together, and the general opinion was that the composition was a most unaccountable jumbling together of abnormalities."*

"The *Kammersymphonie,"* writes Mr. Wellesz,† "is one of the last compositions in which Schönberg makes use of tonality. The way in which he has enlarged harmonic possibilities and formed new cadences betrays sovereign mastery. Moreover, he has at the same time entered on the path to a new region. Already in the opening bars a chord consisting of five superimposed fourths appears, which har-

* Some will remember the complete dismay caused by the performance of Schönberg's Five Orchestral Pieces by the Boston Symphony Orchestra under the direction of Karl Muck on December 18, 1914.

†Arnold Schönberg, E. P. Dutton and Company, New York.

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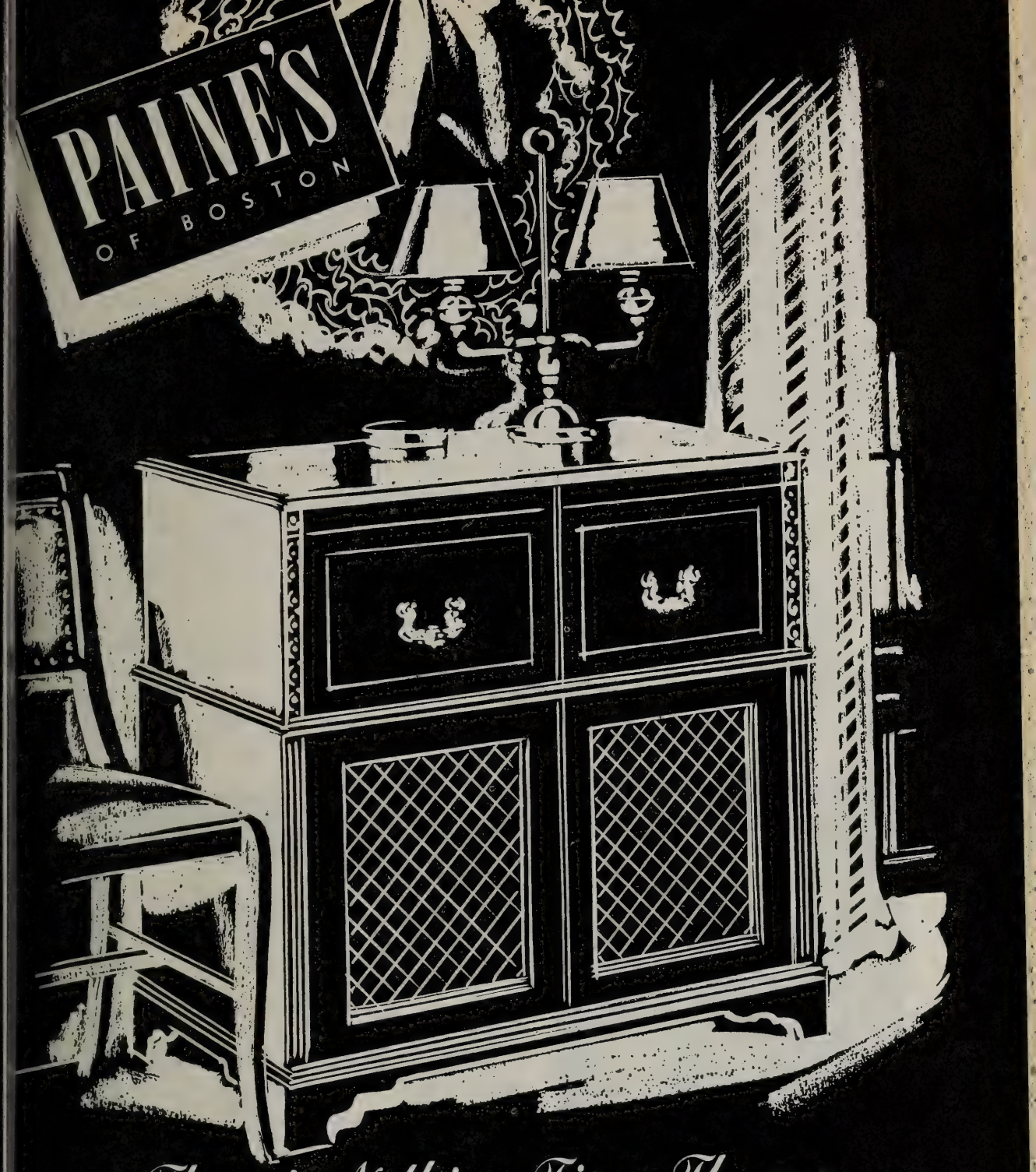


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monically heralds the first theme of the principal section, a passionate theme of aspiration for the horn.

"This theme, made up of fourths, plays an important part in the course of the symphony: it appears at all the important points of departure in the development, and thanks to its peculiar composition it is capable of discarding tonality and also, through its fanfare-like character, of bringing into the polyphonic texture of the voices a contrast that has immediate effect.

"Directly after the horn theme, a short motive appears leading to a cadence in E major; then follows the chief theme, which is constructed out of a lavish use of the whole-tone scale. . . .

"Here Schönberg had already found a way to a concise form of theme-construction, the like of which he had not quite fully achieved in the [First] string quartet. This, by the way, is an example of the 'untheoretical' nature of each of Schönberg's ideas. Still involved to some extent in the practice of his time, Schönberg strove to work out this thematic idea and to develop it in the accepted way, until after some days he saw that the theme *must be exactly* as it had occurred to him, and that his inspiration was different from that of his contemporaries.

"The recognition of this was of decisive importance for Schönberg; from that time onward, he followed the dictates of the voice within and severed all connection with the traditions of the past. This represented the real liberation of his nature from ties that were only an impediment to his development.





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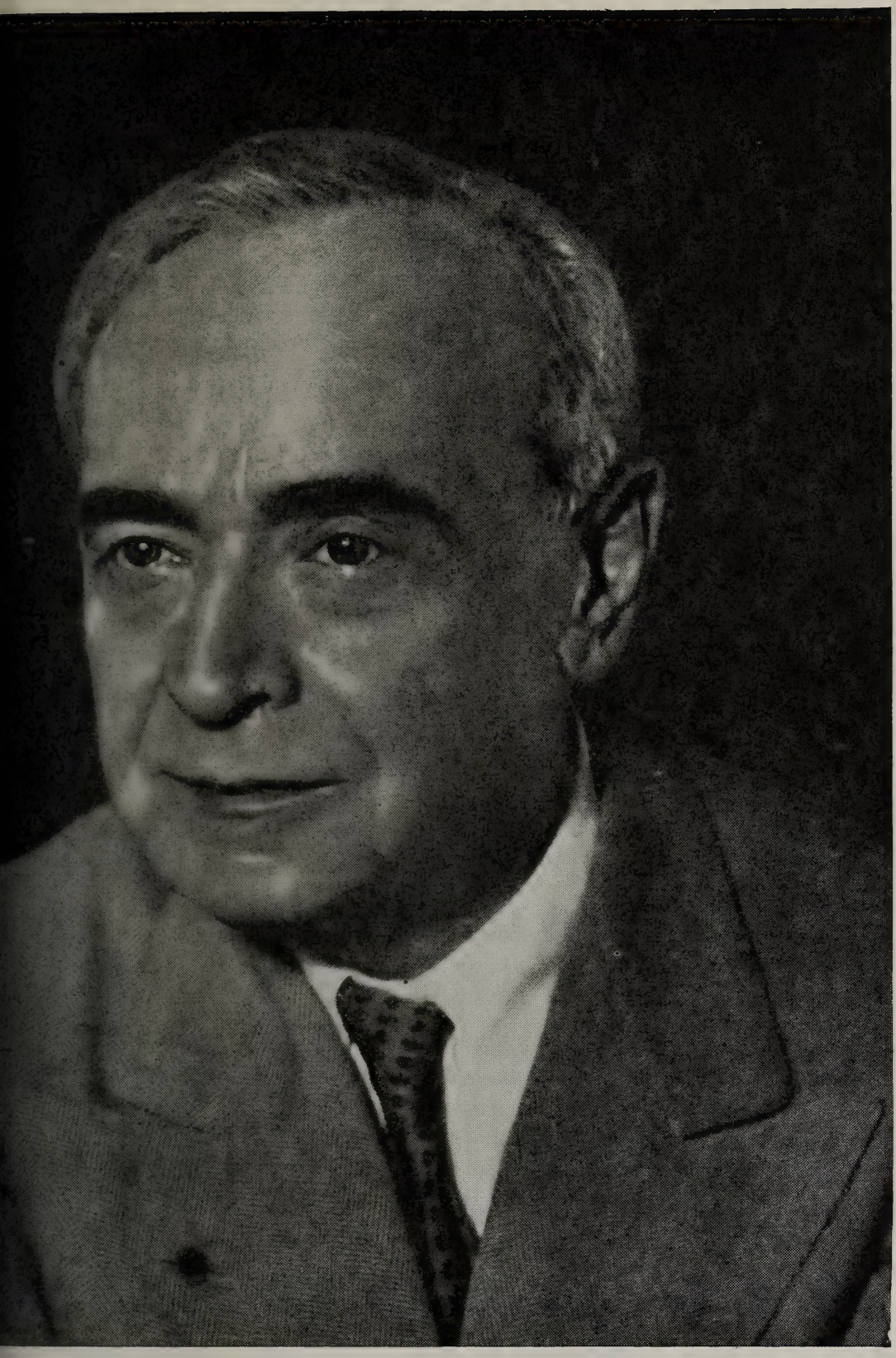


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~

The Schönberg of the Chamber Symphony, aged thirty-one, was a very serious young artist, much troubled by the onslaughts which his music was causing in Vienna. But his subsequent career and works have shown plainly enough that he was never fundamentally discouraged nor dissuaded from following his own path. He became the center of a movement which freed music from its long established chordal customs, equalized the twelve tones of the scale, and allowed the composer arbitrary selection in the ordering and use of them. The disciples long paid him homage; at last the listening public, while not taking to its heart a music which by its constitution was strange and challenging to many, came to respect the independence of Arnold Schönberg and admire his obvious courage and his remarkable expertness (reputed or perceived). Schönberg has long lived

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in California, highly valued as a teacher, composing occasionally. His latest works have shown a tendency toward reversion to unmistakable tonality, such as the Theme and Variations, *Op.* 43B, first performed by the Boston Symphony Orchestra (October 20, 1944). When Schönberg's "Twelve-Tone System," so-called, was debated lengthily and in such a way that the originator of it all was looked upon as an inventor of tonal complexities rather than as a musician and artist, he once remarked to one of his followers, José Rodriguez, "I am somewhat sad that people talk so much of atonality, of twelve-tone systems, of technical methods, when it comes to my music. All music, all human work, has a skeleton, a circulatory and nervous system. I wish that my music could be considered as an honest and intelligent person who comes to us saying something he feels deeply and which is of significance to all of us."

When the National Institute of Arts and Letters gave Schönberg the Award of Merit in 1947 for an "eminent foreign artist, composer, or writer, living in America," the composer, being not only a musician but a philosopher of the quizzical and dialectical sort, wrote, not ungratefully, in reply:

"To the National Institute of Arts and Letters,

"Mr. President, Ladies and Gentlemen:

"I am proud about the formulation under which this award has been given to me.



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"That all I have endeavored to accomplish during these fifty years is now by you evaluated as an achievement seems in some respects to be an overestimation.

"At least not before now could I sum it up — that is: while it still looked like a pell-mell of incoherent details—at least then did I fail to understand it as a direction leading toward an accomplishment. Personally I had the feeling as if I had fallen into an ocean of boiling water, and not knowing how to swim or to get out in another manner, I tried with my legs and arms as best I could.

"I do not know what saved me; why I was not drowned or cooked alive —

"I have perhaps only one merit: I never gave up.

"But how could I give up in the middle of an ocean?

"Whether my wriggling was very economical or entirely senseless, whether it helped me to survive or counteracted it — there was nobody to help me, nor were there many who would not have liked to see me succumb.

"I do not contend it was envy — of what was there to be envious?

"I doubt also that it was absence of good will — or worse — presence of ill wishing.

"It might have been their desire to get rid of this nightmare, of this unharmonious torture, of these unintelligible ideas, of this methodical madness — and I must admit: these were not bad men who felt this way — though, of course, I never understood what I had done to them to make them as malicious, as furious, as cursing, as aggressive — I am still certain that I had never taken away from them something they owned; I had never interfered with their rights; with their prerogatives; I never did trespass their property; I even did not know where it was located, which were the boundaries of their lots and who had given them title to these possessions.

"Maybe I did not care enough about such problems; maybe I myself failed to understand their viewpoints, was not considerate enough, was rough when I should have been soft, was impatient when they were worried by time and pressure, ridiculing them when indulgence was advisable, laughed when they were distressed.

"I see only that I was always in the red —



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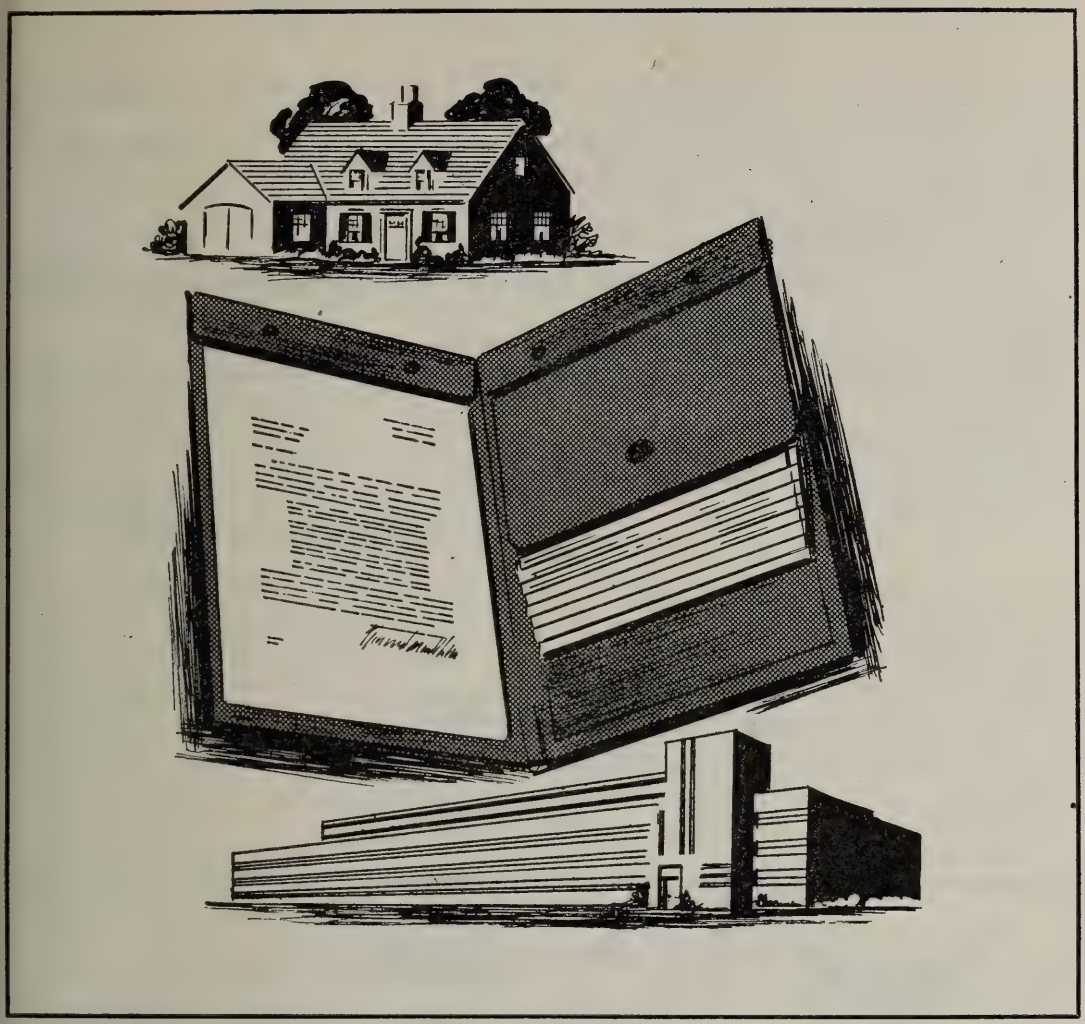
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"At least I could not swim with the tide. All I could do was to swim against the tide — whether it saved me or not.

"I see that I was always in the red. And when you call this an achievement, so — forgive me — I do not understand of what it might consist.

"That I never gave up?

"I could not — I would have liked to

"I am proud to receive this award under the assumption that I have achieved something.

"Please do not call it false modesty if I say:

"Maybe something has been achieved but it was not I who deserves the credit for that.

"The credit must be given to my opponents.

"They were the ones who really helped me.

"Thank you.

(Signed) ARNOLD SCHÖNBERG."



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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, included two works: "The Fantastic Symphony" and "Lélio; or, The Return to Life," a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885. The most recent performances at these concerts were on October 19–20, 1945.

It is scored for two flutes and piccolo, two oboes, English horn, two clarinets and E-flat clarinet, four bassoons, two *cornets-à-pistons,* two trumpets, four horns, three trombones, two tubas, timpani, snare drum, bass drum, cymbals, chimes, two harps, and strings.

The score is dedicated to Nicholas I. of Russia.

NO DESCRIPTION of the "Fantastic Symphony," or its composer, will ever approach in vividness his letters of the time, and the narrative found in his own memoirs. The following letter (of February 6, 1830) gives a glimpse of the Berlioz bursting with love for an actress he had never met, and possessed with ideas for a symphony he was about to write. The letter is addressed to his friend Humbert Ferrand:

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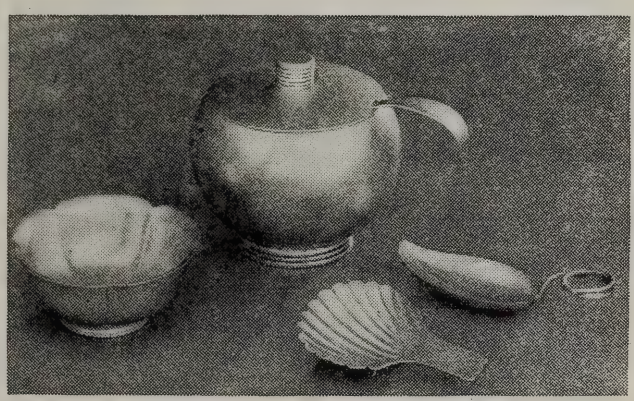
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"I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

The object of Berlioz's love, by turn divine and "infernal," was of course Harriet (Henrietta) Smithson, the statuesque and "golden-voiced" Shakespearean actress from Ireland. He had not met Miss Smithson — knew her as yet only by the pathos of her Ophelia or Juliet, conveyed to him in a language entirely strange as he shivered with frenzy at his place in the stalls. The "Fantastic Symphony" was Berlioz's declaration of passion for the lovely tragedian. It was by its performance that he convinced her of his sincerity and finally won her as his wife.

"M. Berlioz was madly in love with this woman for three years," wrote Julien Tiersot, "and it is to this passion that we owe the savage symphony that we hear today." It is possible to demur that there

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might still have been a "Fantastic Symphony," or something very like it, without Harriet Smithson, just as there might still have been a "Tristan and Isolde," if Mathilde Wesendonck had never entered the life of Richard Wagner. One may believe that Berlioz's state of mind and heart could have found fuel elsewhere if the Irish beauty had never crossed the English channel; when she returned to London the flame raged with equal ferocity over Camille Moke, the diminutive pianist who never gave him more than a grudging share of her heart, and the symphony progressed without abatement.* But the actress, or that composite of Ophelia and Juliet which in 1830 dominated his fervid imagination, was indisputably the center of the vortex of his feelings as the score took its shape. The music became the mirror of the unreined speculations of the artist, as he paced boulevards and quays through sleepless nights, was racked by emotional storms which he himself had worked up. He allowed himself to be carried away by waking nightmares of *macabre* imaginings.

The image of his beloved one is expressed in a constantly recurring melody, an *"idée fixe"* as he called it, an obsessing idea which is almost a pathological "fixation," persisting in the music as in the artist's

*Hippeau has tried to build a case that Berlioz's vengeful feelings in the "Fantastic" were really prompted by the inconstant Camille. Tiersot assembles the evidence of dates to disprove him.

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thoughts, becoming by turn impassioned, beatific, remote, ignoble, according to the nature of the changing scene.

The following programme was published in the score:

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PART I
DREAMS, PASSIONS

He first recalls that uneasiness of soul, that *vague des passions,* those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II
A BALL

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III
SCENE IN THE FIELDS

One summer evening in the country he hears two shepherds playing a *ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light

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rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV

MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outburst. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V

WALPURGISNIGHT'S DREAM

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Irae*. Witches' dance. The witches' dance and the *Dies Irae* together.

The originality of the "Fantastic Symphony" lay not in its programme: unbridled, Hoffmannesque fantasy was the order of the day in France, though Berlioz worked up a fever some degrees above that of Hugo or Chateaubriand. He led the pace in his craze for Shakespeare and for Harriet Smithson — but he was by no means alone in

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his enthusiasm. The English Bard had become the topic of every salon, and so had his fair purveyor from Ireland. It was the theatrical idol of Paris upon whom the unknown student boldly set his heart. But that quality in Berlioz which set him above his fellows was a burning power directly to transfer his emotions into music, suffusing it completely with his mood, his *"vagues des passions,"* his melancholy of solitude.

When Berlioz composed his "immense symphony," as he called it, with an eye to startling Parisian audiences, and to impressing Miss Smithson herself with the depth and enormity of his feelings, he had reason for content in having achieved a score truly monstrous for its time. For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the "Pastoral Symphony" and "Leonore" Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *"Der Freischütz"* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an obscure student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years, and the later flood of programme music would be deeply indebted to its precursor of two decades. This piece of bold and vivid coloring, descriptive music

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in the fullest sense, finding its own form with clarity and precision of detail, was the first important, the first lasting effort of a youth of twenty-five. He was an aspirant to the *Prix de Rome,* a little-trained and intractable student, looked down upon with cold disfavor for the most part by the officialdom, the musical grammarians of the *Conservatoire.* He had contrived some performances of his early musical attempts and had attracted some attention, but those performances were notorious, and had put him in bad odor with all musical "right thinking." When the "Fantastic" was performed at the Conservatory, November 19, 1830, Cherubini, the venerable director who according to Berlioz did his best to prevent it, pointedly stayed outside, and when asked afterwards whether he had heard it, answered sourly with his thick Italian accent: *"Ze n'ai pas besoin d'aller savoir comment il né faut pas faire."*

M. Boschot points out that Berlioz finally abandoned his printed programme, allowing the bare titles to suffice. The question thus resolves itself to the inevitable basis of music serving its own ends. As music, the symphony must stand for final judgment, and as music freed from the prejudices which literary extravagances usually breed, it can best survive the tests of balance and continence, integration of style, perfection of workmanship. It should always be remembered that these literary extravagances did not really give birth to the music, but were the composer's *post facto* attempt to justify it. Unfortunately, they



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had the wrong effect upon the public, who could not see that while word images ran away with Berlioz's judgment, tonal images did not. When the music, however vivid, possessed him, the sure instinct and fine control of the master were never relaxed.

Robert Schumann, defending the "Fantastic Symphony," made a tactical advance upon a general prejudice against its verbal explanations by approaching it purely as a piece of musical structure, establishing its fundamental soundness as a symphony before so much as mentioning its labels. (Schumann had no great faith in labels — in his "Carnaval" the labels were afterthoughts). The Symphony has never had a more tactful apologia than this one by the constant friend of untrammelled fantasy. Writing perhaps for the benefit of those German pedants who disapproved of "signboards" in music, he pointed out in effect that the score needs no interlineal programme, for it weaves its own fantasy with inescapable forcefulness. With remarkable discernment, considering that he had seen it only in piano score, Schumann lays his finger upon the essential virtues of the music: "If, as M. Fétis declares,* not even Berlioz's best friends dare break a lance for him in regard to melody, then I must be counted among his enemies. . . . His melodies are distinguished by such intensity of almost every tone, that like some old folk-songs they will scarcely bear a harmonic accompaniment, and even seem to lose in fulness of tone when accompanied.

*Berlioz had brought the eternal enmity of this influential French critic upon his head by denouncing him in the very text of his *"Lélio,"* declaimed publicly while Fêtis sat in his box.



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. . . His melodies are not to be listened to with the ears alone, else they will pass by misunderstood by those who do not know how to sing them in their hearts; but for those who do, they possess a meaning that seems to grow deeper the more often they are heard."

BERLIOZ'S "HENRIETTE"

HARRIET CONSTANCE SMITHSON (whom Berlioz called "Henriette"), winning the adulation of literary and theatre-going Paris, could hardly have failed to come to the ardent attention of the youthful Berlioz. For Shakespeare, first beheld upon the boards of Paris at that time, was the true craze, the glowing topic of the hour, and this craze, Berlioz, constituted as he was, could never have escaped.

In 1827, as Julien Tiersot, studying the period, has pointed out, Shakespeare was virtually unknown in Paris. An English troupe had invaded the city in 1823, but memories of Waterloo then still lingered in the popular mind; they were hissed from the stage. In 1827 another company took possession of the Odéon with far different success. Eugène Delacroix wrote to Victor Hugo that the neighboring streets of the Odéon were "trembling under the wheels of carriages. The consequences of this innovation are incalculable. There is a Mlle. Smythson who makes a furore." Hugo paid his homage to Shakespeare as "Dante and Homer in one," and Alexander Dumas compared his

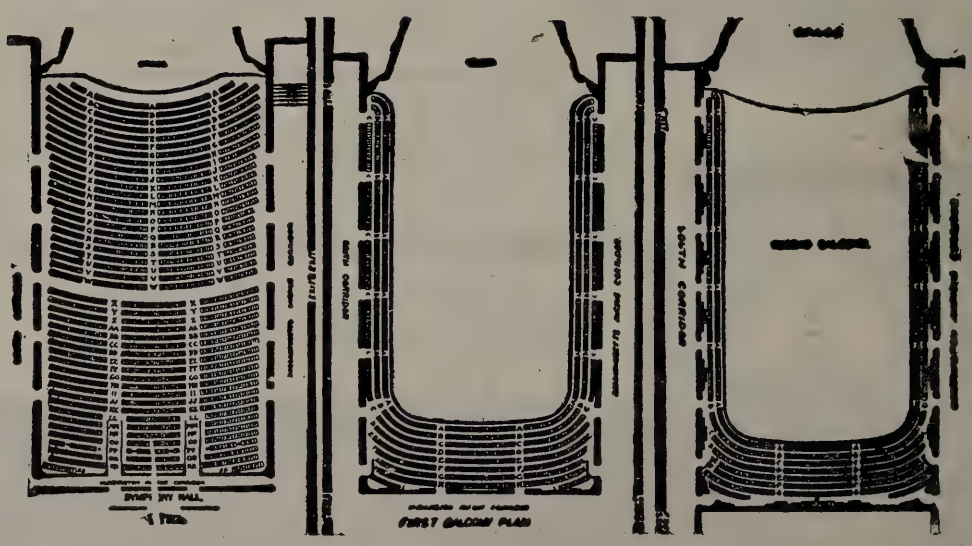
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sensations to those of a blind man first given sight, an Adam first opening his eyes upon the Garden of Eden: *"O Shakespeare, merci! O Kemble et Smithson, merci! merci à mon dieu! merci à mes anges de poésie!"*

Paris, in the full flux of its wave of romanticism, was enraptured at the grisly scene of Hamlet contemplating the skull of Yorick at Ophelia's grave. They were enthralled at the mad scene of Ophelia. Few knew English, but this left Miss Smithson the full advantage of the sheer music of her voice. The audience was agreeably oblivious of a certain Irish accent which stood in the way of her acceptance in London. The meaning was clear enough, and the dulcet tones of the actress in her snatches of song made their inescapable effect. Charles Jarrin, a spectator, wrote in his memoirs:

"Ophelia entered. General surprise. There was nothing of the slight and diaphanous creature one had expected, nothing of the elf about to take flight. We had before us a fair person of rather more than average figure. Her young bosom was concealed by a neat white dress, her arms bare; her neck charming, firmly molded, was that of a young woman in the full and rich development of her beauty. Her face was regular, slightly rounded, her complexion of a whiteness to which the art of cosmetics was as nothing. Great blue eyes, wide opened, full of light and of suffering, transfigured the woman. A spontaneous burst of applause greeted that glance. Ophelia, reassured, began her pitiable song. Most of us hardly knew her language; but at once we understood, every soul of us, her deep sob, the absolute despair which it revealed, the advance shudders of the madness to come. The silence which hung over the deeply moved audience was broken at the first delirious



cry, by the warmest demonstration of *'bravos'* I have ever heard."

In those audiences, probably none succumbed as completely to the spell of Shakespeare as the youthful Hector Berlioz, and Shakespeare's Ophelia became inextricably associated with Henrietta in that subjugation.

Berlioz beheld "Hamlet" at the Odéon, September 11, 1827, five days after her début. On September 15 he saw her "Juliet" and was entirely overwhelmed. "At the end of the third act, scarcely able to breathe, I fled with a feeling as though an iron hand held my heart in its grip. I cried out, 'Ah, I am lost!' I must add that I did not then know a syllable of English, that I only dimly discerned Shakespeare through the misty medium of Letourneur's translation."

Berlioz then refers to an article printed years later in the *Illustrated London News* to the effect "that, after seeing Miss Smithson as Juliet, I cried out, 'I will marry that woman! and I will write my greatest symphony on that play!'* I did both; but I never said anything of the kind. My biographer has endowed me with a vaster ambition than I possessed." He did marry her five years later, but was "too overwhelmed to dream of such a thing at the time." Instead, he kept away from the English theatre: "more experiences of that sort would have killed me."

To become known to the famous actress as one not entirely obscure and unworthy of her interest, Berlioz agitated for a concert of his works at the Consérvatoire, and achieved his end. But he learned later that "absorbed in her own brilliant career, she never even heard of my name, my struggles, my concert, or my success!"

He plied her with letters which remained unanswered. They frightened her, and she ordered her maid not to take in any more of them. As the French season of the company drew to a close, he arranged to have one of his overtures played before the rise of the curtain at a benefit performance at which she was to appear. He entered the theater as the actors were in rehearsal. "I came in just as the poor distracted

* Berlioz sketched his Dramatic Symphony, "Romeo and Juliet" in 1829, published and performed it ten years later.

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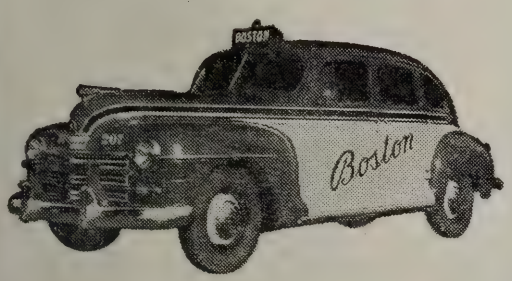
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Romeo carries Juliet off in his arms. As my eyes fell on the Shakespearean group, I gave a loud cry and rushed out of the theatre, wildly wringing my hands. Juliet had seen and heard me [her first sight of Berlioz]. I had frightened her. Indicating me, she begged the other actors on the stage to watch that gentleman *whose eyes augured no good.*" At the performance, Miss Smithson, busy with preparations in her greenroom, knew nothing of the overture.

Berlioz next decided to compose a symphony of which she herself should be the center, which would make such a sensation that she would be compelled at last to recognize his existence. He worked upon his score, although its object was back in London, pursuing her profession there. He wrote to Humbert Ferrand on April 16, 1830, outlining the scheme of his symphony. It is noteworthy that in this early version the artist is described as taking his dose of opium only before the last two movements. Thus the March and Sabbat alone become nightmares attributable to the drug; the first three movements are the "lively imaginings" of the dreamer in his normal state. In this same letter he writes: "I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well." Whereupon he hints at "frightful truths, discoverable and indisputable." He had evidently been listening to gossip besmirching the character of Miss Smithson. Any such scandal was untrue, as he was to find out later, but for the present it well served his purpose of taking vengeance upon her in his symphony. Vengeance there must be, otherwise how to justify the inclusion of a ghoulish orgy (a particularly effective climax, ready to hand) in a symphony of the pining lover? Hence the loved one appears in the final movement as "only a courtesan worthy to figure in such an orgy."

He arranged a concert at which the symphony was to be performed at the *Nouveautés* in May, Miss Smithson having returned to Paris. It was to be a monster performance with "two hundred and twenty players." He wrote to Ferrand in anticipation on May 13 that the vengeance would not be too great, although he did not really wish

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to avenge himself. "I pity her and I despise her. She is an ordinary woman, endowed with an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her." One hundred and thirty musicians assembled for rehearsal. But there was no place for them upon the small stage, and there was an appalling shortage of desks. The confusion was complete. The concert was never given. "Thus my plan fell to the ground for want of a few stools and desks." He heard that she too had been listening to gossip, believed him an epileptic, and in a rage of despair wandered for two days without sleep, over the plains outside of Paris. His friends searched for him in vain — even looked in the morgue.

Meanwhile, the famous actress found herself famous no longer. Her vogue had passed. She was obliged to accept small walking-on parts. Berlioz, whether or not he was influenced by the sudden loss of glamour in his heroine, turned to a new passion. Camille Moke (Marie Félicité Denise Moke), the charming eighteen-year-old pianist who made up in beauty what she lacked in artistic understanding, was soon in his heart and on his tongue at every possible moment. "My ravishing Sylph, my Ariel, my life," was his description of her to the patient and much enduring Ferrand. Taking the *Prix de Rome,* he found himself obliged to leave Paris for Rome, and urged marriage upon her.



When her mother would not consent, he could not bring himself to forfeit his scholarship, and took a reluctant departure.

When the news came that she had married another — a middle-aged but wealthy manufacturer of pianos Camille Pleyel, he took the first coach for Paris with pistols in his pockets and murder in his heart. At Nice he thought better of his folly, survived a crisis, and returned to Rome. (The details of this mad journey are entertainingly told in the Memoirs.) When Harriet Smithson returned to Paris, the interest of Berlioz was revived. He met her at last, and again wooed her with the symphony. A performance was given on December 5, 1830, there was considerable excitement, the march was encored — but Miss Smithson was not present. Berlioz had with questionable judgment arranged the concert on the same date in which a benefit was given for her at the *Opéra.* Again, on December 9, 1832, the "Fantastic" was performed, with its companion piece, "Lélio."

This time, Miss Smithson was induced to attend. The reference to the "courtesan" had long since been excised from the programme, and there was no scandal. She was impressed — even flattered. Berlioz renewed his proposals of marriage, and when he went so far as to take poison before her eyes, she yielded at last. In March, descending from a carriage, she fell and broke her leg. The accident marked the end of her stage career, for it left her with a perceptible limp. In October, 1833, Berlioz married a woman whose beauties were fading, whose glories were of the past, who had little to bring him but a certain affection barbed with jealousy and a disheartening burden of debts.

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Berlioz found simple lodgings for her in the Montmartre, took faithful care of her, according to his meagre purse. After a while they no longer attempted to live together. As Legouvé has written: "He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them." Berlioz formed an alliance with Marie Recio, a singer of indifferent abilities who caused the rightful Mme. Berlioz some bitter hours and became a burden to Berlioz by accompanying him upon his concert tours and forcing herself upon his programmes.

The once-Ophelia died March 3, 1854. In October, out of a sense of obligation, he married Mlle. Recio and thus prolonged a second unhappy alliance.

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FRIDAY AFTERNOON, DECEMBER 26, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 27, *at* 8:30 *o'clock*

ELEAZAR DE CARVALHO *Conducting*

GUARNIERI Prologo e Fuga
(First performance)

VILLA-LOBOS "Madona," Symphonic Poem
(First performance)

DE FALLA Suite from "El Amor Brujo," "Love, the Sorcerer"

INTERMISSION

DVOŘÁK Symphony No. 5, in E minor, "From the New World," *Op.* 95

I. Adagio; Allegro molto
II. Larghetto
III. Scherzo: Molto vivace
IV. Allegro con fuoco

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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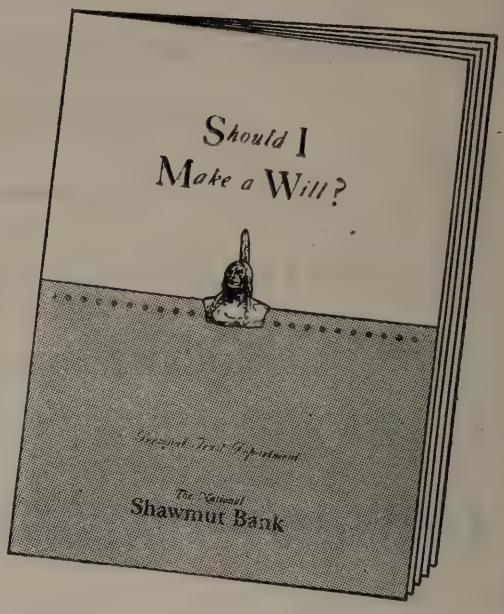
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SPECIAL CONCERTS

The Boston Symphony Orchestra will shortly give two special concerts, the second portion of each to be broadcast 9:30 — 10:30. At a concert on Tuesday evening, December 30, visitors to Boston of the National Association of Music Teachers and their guests will occupy the floor seats (the balcony seats will be sold to the public.) Dr. Koussevitzky will present Aaron Copland's suite "Appalachian Spring," and Bruckner's Eighth Symphony.

On Tuesday evening January 6, the Orchestra will visit New York to give a concert in the Metropolitan Opera House for the benefit of the Salvation Army. The program will consist of Copland's "Appalachian Spring" and Tchaikovsky's Fifth Symphony (the symphony to be broadcast).

The Visit to Chicago

After two concerts by this Orchestra in Chicago on December 5 and 7, under the direction of Dr. Serge Koussevitzky, the following notices appeared:

Irving Sablosky in the Chicago Daily News, December 9:

"It was after the revelation of Ravel's 2nd Daphnis and Chloe Suite that the feeling reached its peak. But that was only the brilliant climax of a completely extraordinary concert by an orchestra of musicians each seeming to have an enthusiastic conviction about every note of his music — and the conviction of each one coinciding with that of every other.

That conviction emanated from Dr. Koussevitzky whose eloquent baton could turn perfectly each phrase of Mozart's Divertimento in B-flat (K. 287) or set Tchaikovsky's "Pathetique" Symphony seething with smouldering self-annihilation."

Felix Borowski in the Chicago Sun, December 9:

"Sunday's concert given by the Boston Symphony Orchestra at Orchestra Hall offered one of those sure-fire programs which can be raised to a higher power only by a virtuoso organization such as that which Serge Koussevitzky directs. All in all it was an amazing performance, which well explained the tumultuous ovations which came from the listeners.

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"Undoubtedly the high point of the concert was the disclosure of Ravel's "Daphnis et Chloe." In this the golden tone of the orchestra as a whole, the impeccable accomplishments of various woodwind players — notably those of the first flute and first clarinet — the extraordinary brilliance of the playing as a whole, were of almost unbelievable splendor."

Claudia Cassidy in the Tribune, December 9:

"Everyone who goes to concerts knows that once in a very great while the sense of rapport is so strong as to be almost tangible, so that orchestra, conductor, and audience share an experience not to be forgotten. This time the Boston orchestra was at the peak of its unique form, Mr. Koussevitzky was at his most eloquent, and the audience was a fourth dimension of acutely sensitive acoustics. It was the same hall, the same orchestra, and some of the same audience as Friday night, but it was a different world of music.

"It touched its peak in what was the supreme performance in my experience of the second series of fragments from Ravel's 'Daphnis and Chloe.' This was a Koussevitzky masterpiece catching precisely the most illuminating light. It was a great molten mass of orchestral sound set in motion by the merest lift of the conductor's finger, pouring irresistibly to its gleaming climax, yet so rich in light and shade and color, so exquisite in equilibrium, that it was as subtle in detail as it was shattering in impact.

"To preface it Mr. Koussevitzky chose a lovely and little known Mozart Divertimento in B-flat (Koechel 287), written for strings and two horns, and this was no dry or dusty or even lacy Mozart. It was gossamer in texture, lyrically vital in spirit.

"At the end came Tchaikovsky's 'Pathetique,' a showpiece in the sense of what a Boston orchestra can do with its yearning melodies and its crackling, headlong march, but something nobler than that, too, in the somber splendor of the adagio lamentoso, which was so darkly, powerfully wrought the audience sat mesmerized until the conductor's gesture of release broke the spell."

• • •

EXHIBITION OF BIRD PAINTINGS

Bird paintings by Allan Brooks, Louis Agassiz Fuertes and Roger Tory Peterson are on display in the Symphony Hall foyer this week. This exhibit has

been arranged with the cooperation of the Massachusetts Audubon Society and brings together pictures by three of the outstanding workers in this field.

Allan Brooks (who died in 1946) was a naturalist from his earliest days. Born in India (1869) he went to England for schooling. There and later in Ontario (1881–87) where he and his father were active pioneer farmers, he devoted a great deal of time to bird study. But it was not until the family moved to British Columbia in '87 that he found the region that was to be his home for the rest of his life. From there he went on numberless expeditions, always making drawings of his bird specimens both in black and white, and water color. About the turn of the century, his work attracted the attention of editors of various outdoor magazines, but it was not until 1906 that he was given his first commission to illustrate scientific bird works. From this time forward there was but one pattern to his life, interrupted only by the years of the first World War. His expeditions took him across the face of the continent but he liked best to work in the southern part of his own beloved province of British Columbia.

Brooks seems to have had little interest in art for its own sake. To him it was but a means to an end — to show his birds to others as he himself saw them. Thus his work was elemental. He called himself an "illustrator." Abandoning transparent water color around 1917 he turned to the use of tempera because he felt it was better for reproduction. He worked little in oils and not very happily.

He has illustrated many important ornithological books of this century and his works have appeared in practically every periodical devoted to nature and outdoor life.

Of the past generation of artists devoting themselves to the painting of birds *Louis Agassiz Fuertes* is the one held most in esteem by present day critics. Born in 1874 in Ithaca, New York, he lived there until his death in 1927.

A brief autobiographical sketch written in 1910 indicates that at the age of fourteen he had definitely become a painter of birds. Louis Fuertes was both a bird-lover and an artist and it was this rare combination that made him preeminent in his field. His talent was recognized by leading ornithologists while he was still very young.

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Alaska, to western Texas and New Mexico, with the American Museum Expedition to the Bahamas, to the Farallones, San Joaquin Valley, Tahoe region, Nevada. His wedding journey in 1904 to Jamaica gave him his first impressions of Antillean bird-life. Then with an American Museum Expedition he visited the prairies of Saskatchewan and the Canadian Rockies, later going to the famous Cuthbert Rookery in southern Florida and to the Magdalen Islands, Yucatan and eastern Mexico. His last three extended trips were 1911 and 1913 to Colombia and 1926 to Abyssinia.

For nearly a third of a century Fuertes was the leading bird artist in this country. He illustrated dozens of the principal ornithological books. During the latter part of his life he was wholly unable to keep up with the demand for his paintings. He was known as the "best loved alumnus" of a University whose graduates numbered over 40,000 and he won similar devotion wherever he went.

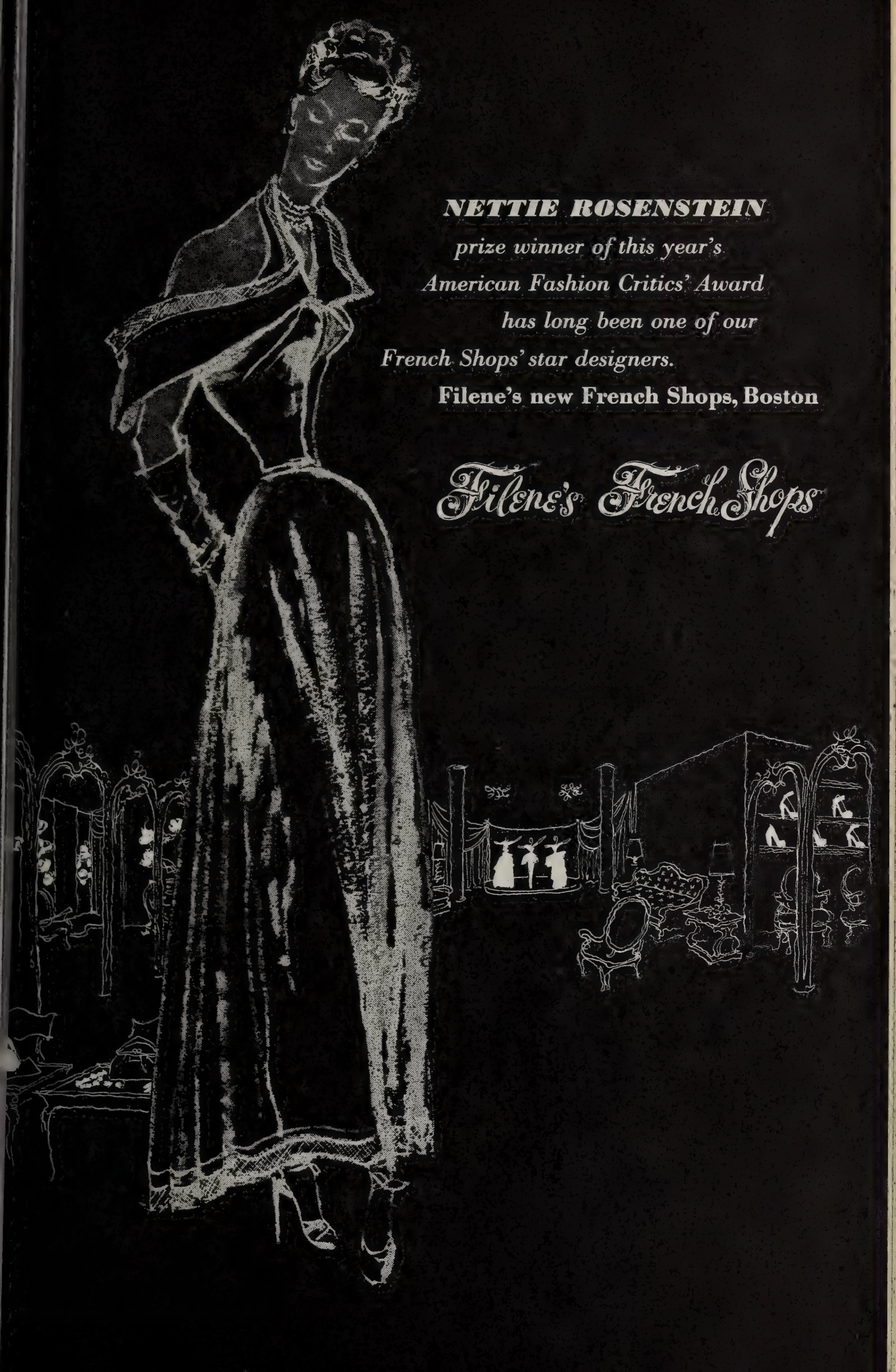
We in Massachusetts are particularly fortunate in that he illustrated the "Birds of Massachusetts" by Edward Howe Forbush, by far his best work as an illustrator. The originals for this work are owned by the Boston Society of Natural History.

Of the present day bird artists, *Roger Tory Peterson* is best known for his "Field Guide to the Birds." This important work, which is to found everywhere bird students congregate, won for him the Brewster Medal of the American Ornithologists Union.

He had his early training in the Art Students' League and the National Academy of Design of New York City, did a good deal of teaching in summer camps and was instructor of natural sciences and art at River's School, Brookline, Massachusetts. Later he was associated with the Educational Department of the National Audubon Society. Throughout this period he made a great many pictures for a number of the leading journals.

He is now free-lancing, devoting his time chiefly to full scale paintings of birds and is widely recognized as one of the most popular bird artists today.

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FRIDAY AFTERNOON, DECEMBER 26, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 27, *at* 8:30 *o'clock*

ELEAZAR DE CARVALHO *Conducting*

GUARNIERI.....Prologo e Fuga
(*First performance*)

VILLA-LOBOS.....“Madona,” Symphonic Poem
(*First performance*)

DE FALLA.....Suite from “El Amor Brujo,” “Love, the Sorcerer”

Introduction and Scene — The Gypsies (Evening) — The Homecomer — Dance of Terror — The Magic Circle (Narrative of the Fisherman) — Midnight (Sorceries) — Ritual Dance of Fire (To dispel Evil Spirits) — Pantomime — Dance of the Game of Love — Finale (Morning Chimes).

INTERMISSION

DVOŘÁK.....Symphony No. 5, in E minor, “From the New World,” *Op.* 95

I. Adagio; Allegro molto
II. Larghetto
III. Scherzo: Molto vivace
IV. Allegro con fuoco

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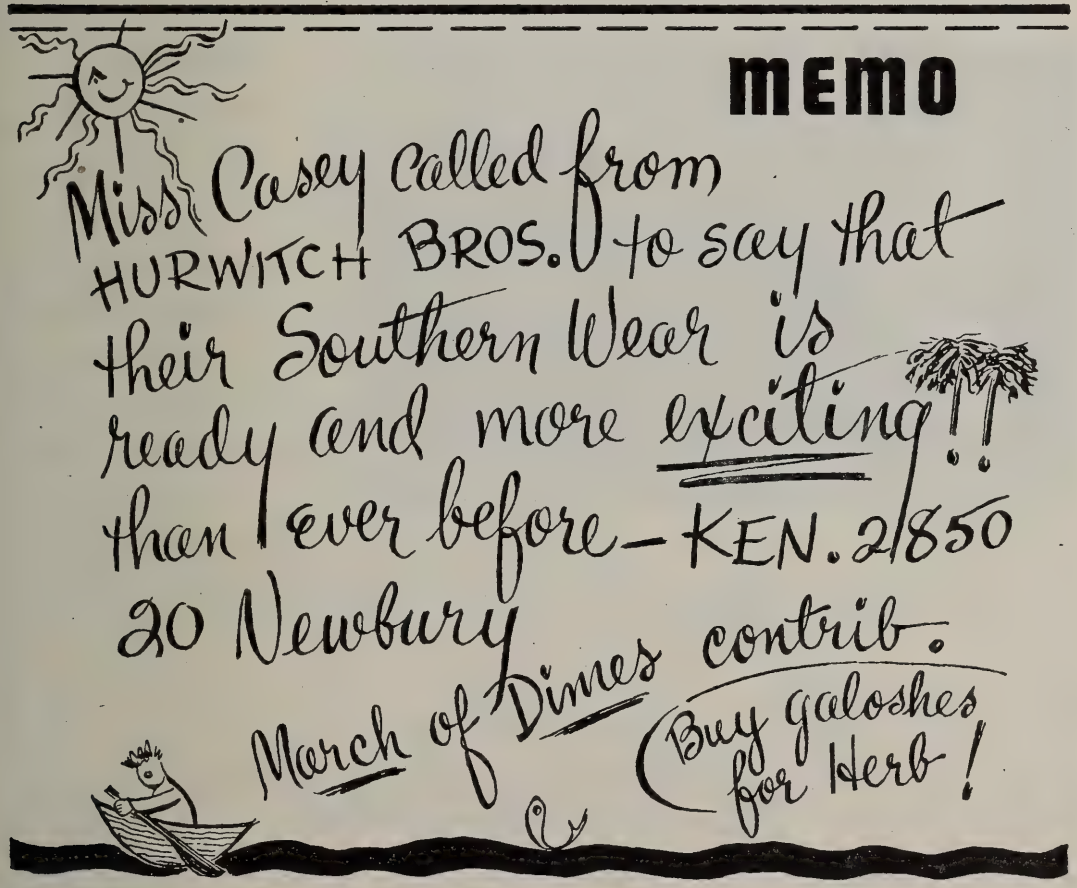
ELEAZAR DE CARVALHO

Eleazar De Carvalho was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to begin a six years' course of study in composition under Paulo Silva. To his theoretical knowledge he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal,* the opera house of Rio de Janeiro, played the tuba. It is interesting to note that until he found music possible as a career Mr. de Carvalho took a night course in dentistry for three years at the University of Brazil.

He assisted Eugen Szenkar, the director of the then new *Orquestra Sinfonica Brasileira,* and when in 1941 the opportunity came to him to conduct a concert on short notice, the results made him decide to devote himself exclusively to conducting. He has since conducted many concerts of the Brazilian Orchestra and opened the 1942, 1943, and 1944 seasons at the *Teatro Municipal.*

Mr. de Carvalho's first opera, "The Discovery of Brazil" (*"A Desco-*



berta do Brasil"), was produced at Rio in 1939 and was followed by another, *"Tiradentes,"* in 1941. He has written a number of symphonic works and chamber pieces in various combinations. Mr. de Carvalho has been officially honored by his government as composer, conductor, and teacher. In the summer of 1946 he joined Dr. Koussevitzky's conducting class at the Berkshire Music Center in Tanglewood, and last summer returned to assist in supervising the class and in conducting the school orchestra.

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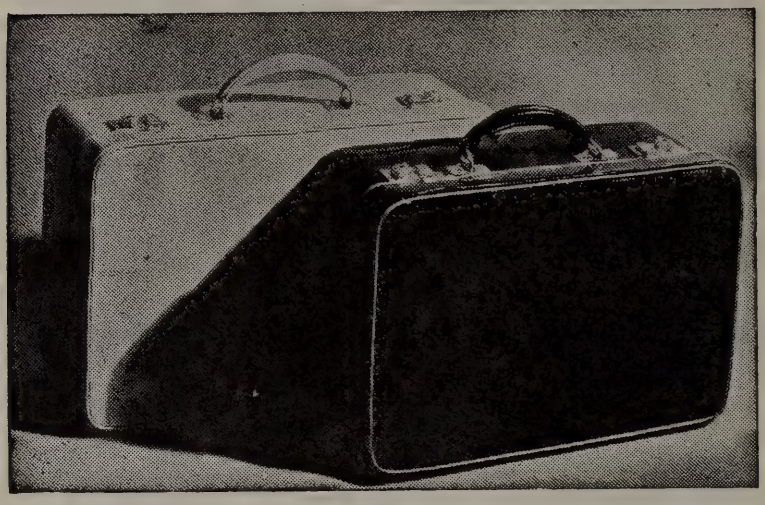
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Born in Sao Paulo, Brazil, February 1, 1907

The "Prologue and Fugue" was only recently completed, for the manuscript score bears the date "Rio, November 28, 1947." The present performances are the first.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, and strings. It is dedicated to Eleazar de Carvalho.

CAMARGO GUARNIERI visited the United States in 1943 to conduct as guest with this orchestra his *"Abertura Concertante"* on March 26–27. Again, on November 29–30, 1946, he conducted the first performance of his Symphony No. 1.

Aaron Copland wrote of Guarnieri in the January, 1943 issue of *Modern Music* as follows:

"Camargo Guarnieri, who is now about thirty-five, is in my opinion the most exciting 'unknown' talent in South America. His not inconsiderable body of works should be far better known than they are. Guarnieri is a real composer. He has everything it takes — a personality of his own, a finished technique and a fecund imagination.

* "Middle names exist in Brazilian usage but are often omitted. Camargo Guarnieri was given the middle name Mozart, but he avoids using it in order not to suggest invidious comparisons." — NICOLAS SLONIMSKY.

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His gift is more orderly than that of Villa-Lobos, though none the less Brazilian. . . . The thing I like best about his music is its healthy emotional expression — it is the honest statement of how one man feels. . . . He knows how to shape a form, how to orchestrate well, how to lead a bass line effectively. The thing that attracts one most in Guarnieri's music is its warmth and imagination which is touched by a sensibility that is profoundly Brazilian. At its finest, his is the fresh and racy music of a 'new continent.' "

On the occasion of a concert of the music of Guarnieri presented by the League of Composers in New York on November 23, 1946, Virgil Thomson made these remarks in the *New York Herald-Tribune:*

"Camargo Guarnieri is the third composer of South American origin to make himself felt as a musical force. Like his two predecessors, Gomez and Villa-Lobos, he comes from Brazil. Like them, too, he shows both a vigorous musical invention and a thorough at-homeness with the procedures of composition. His music has ease, abundance and character. . . .

"Like all good South American music, Mr. Guarnieri's reminded us that there is a rhythmic understanding characteristic of the hemisphere. Its articulation in this respect is purely American and resembles Europe in no way. Its emotional and poetic expression is Latin, which is to say, frank, objective and fairly impersonal. Its harmonic syntax is tonal, sophisticated, Parisian but not at all colorful or lascivious. It is architectural, rather, and straightforward, designed

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to support the melodic structure, not to ice it over. The latter is of extraordinary solidity, simple, sincere, ingenious and expressive. So is the continuity of his pieces. All in all, his work is marked by an authority and an amplitude, an ease, also, that are rare in any hemisphere, particularly in this one. He is obviously a musical author with weight and a cutting edge."

The life and works of Camargo Guarnieri have been described by Mario Pedrosa of the Editorial Division, Pan-American Union. The composer spent his childhood near the banks of the Tieté, "the historical river of the pioneers," writes Mr. Pedrosa, "which penetrates the wilderness instead of flowing towards the sea." Camargo Guarnieri's father, Miguel Guarnieri, was born in Sicily but was taken to Brazil at the age of two. His mother, Gecia Arruda Camargo Penteado, was a "member of an old Paulista family that settled in Brazil during the early colonial period."

The father had a love for music and played the flute, but his talents were versatile, and, playing in the town band, he could readily substitute when another instrument was more needed. One of Miguel's instruments was an "ancestral" piano, and upon this the boy soon learned to play.





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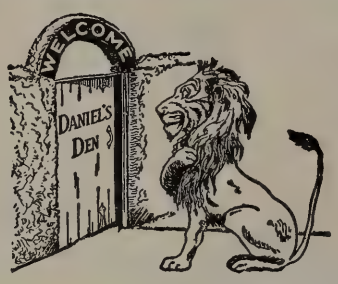
"But soon this artless play turned into something serious, for it gave the lad's father the idea of making his son a world-renowned pianist. However, when the childhood pastime was made compulsory, it lost its charm for a while. And as time went on, the family increased steadily at the rate of a child a year until finally the future composer was at the top of a scale of nine brothers and sisters. But Miguel Guarnieri's resources did not increase proportionately. Quite the contrary was the case, and so the boy became acquainted very early with the less cheerful aspects of life, with privation, and with the nagging trials of every day."

When Camargo's father was compelled by financial need to rent the piano out for local dances or other social functions until it became a "portable" instrument, the son was deprived of access to it except for fleeting moments. Camargo soon developed an ambition to compose, and the father was so determined to make something of him that he moved his family into Sao Paulo proper, where he supported them by playing with small movie orchestras. The son also played in these orchestras, but meanwhile studied composition with Antonio de Sá Pereira and the Italian musician Lamberto Baldi. Guarnieri was at length appointed a professor in the Conservatory of Music of

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Sao Paulo and later became conductor of the Choral Society of that city. In 1938 he was awarded a fellowship for study in Europe.

"In Paris, under the guidance of Charles Koechlin, he continued his work in composition, orchestration, instrumentation and music aesthetics, and with François Ruhlmann studied choral and orchestral conducting. The war interrupted Guarnieri's stay in Paris and forced him to return to Brazil. In October, 1942, almost immediately upon his arrival in Sao Paulo, he was notified that his concerto for violin and orchestra had been awarded the first prize in an international competition sponsored by Mr. Samuel S. Fels of Philadelphia. Subsequently he received an invitation from the Pan-American Union to spend six months in the United States. He was also recently invited by the Government of Panama to take the chair of harmony, counterpoint and fugue, and composition at the National Conservatory of that country.

"Guarnieri's career as a composer really commenced, it may be said, in 1928 with the *Dansa Brasileira*. This composition has the national approach which began with Villa-Lobos to characterize contemporary

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Brazilian fine art music; it also reflects childhood memories of Tieté where Guarnieri heard the rhythmic beat of Negro dancing on holidays. Actually, it is in the form of an *embolada,* and is constructed on themes and rhythms distinctly African in character.

"*Dansa Brasileira* was followed within a year by *Cançao Sertaneja* for piano; *Lembrança do Losango Caqui,* for voice and piano, in which the composer has set to music verses by Mario de Andrade written during the poet's period of most active and searching study of national linguistic and psychological expression; *Trovas de Amor,* for voice and piano; and *Sonatina,* for piano, his first work in the classic mode, but nevertheless obviously national in its expression. In this last named work, Guarnieri's tendency toward polyphonic writing became more pronounced.

"Contemporary Brazilian composers are in general fascinated by the riches and potentialities of modern harmony and by the compelling and obsessive force of barbaric African rhythms and folk music. In contrast to this tendency, Guarnieri has tried, ever since his earliest works, to express what is most personal and lyrical and, at the same time, racially or collectively speaking, most representa-

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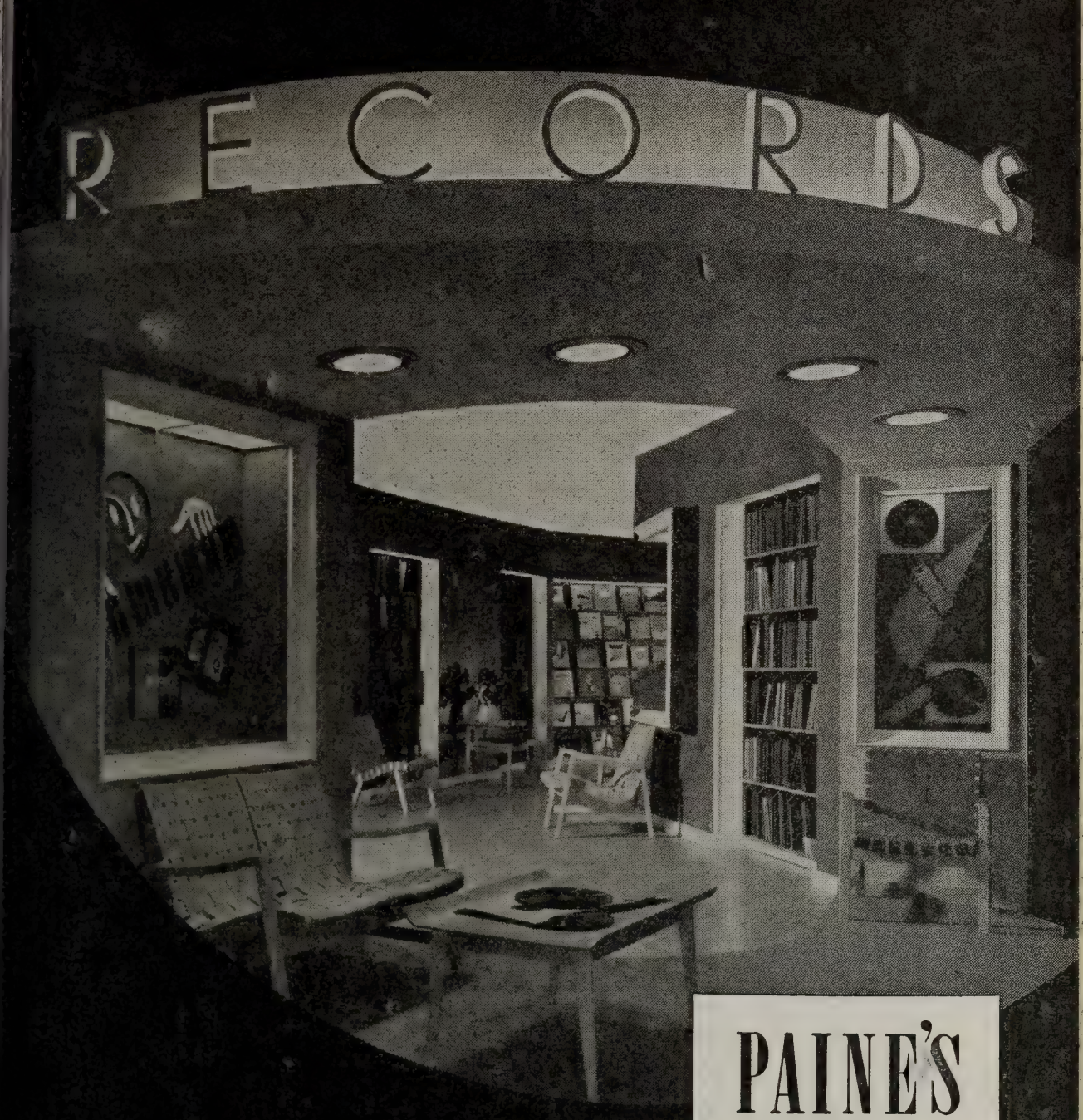


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tive of the music of Brazil.* This he has done, not through pure tonal impressionism or harmonic virtuosity, ostentatious or exuberant, superficial or chaotic, but through the mysteries and surprises of counterpoint and the architectural structure of polyphonic composition. Guarnieri is the least impressionistic of contemporary Brazilian musicians and the most lyrical. For this reason Mario de Andrade calls him 'the best polyphonic composer that our land has produced.'

"Though modern Brazilian music is notable for its national homogeneity, Guarnieri's work also shows strong personal characteristics. The majority of his compositions still are unpublished, but nevertheless his name is already known beyond the confines of his own country. In 1932, several of his compositions were played at the Second International Music Festival in Venice." His music was also heard and applauded in Paris.

"Several of the composer's works have already been performed in the United States. His *Toada Triste* is included in the collection of piano pieces by Latin American composers, published in 1942 by

* "Guarnieri's music is imbued with Brazilian folklore. He shuns actual quotations from popular songs, preferring to recreate the spirit of '*Brasilidade*' ('Brazilianisms') in original melodies. . . . Brazilian composers, particularly Villa-Lobos, Fernandez, Mignone and Guarnieri, have written numerous compositions in the style of native folk songs, and by so doing have preserved the indigenous Brazilian rhythms in musical literature. . . . When Villa-Lobos was asked, 'What is folklore?' he replied, 'I am folklore!' Elaborating, he added: 'A truly creative musician is capable of producing from his own imagination melodies that are more authentic than folklore itself.'" — NICOLAS SLONIMSKY, "Music of Latin America."



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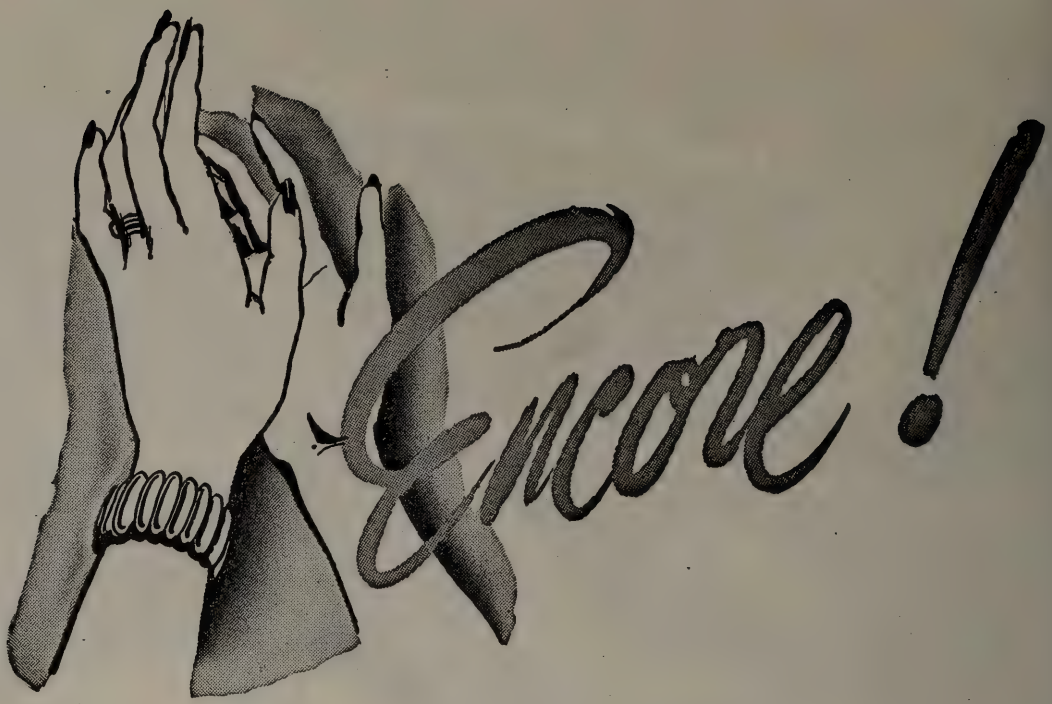
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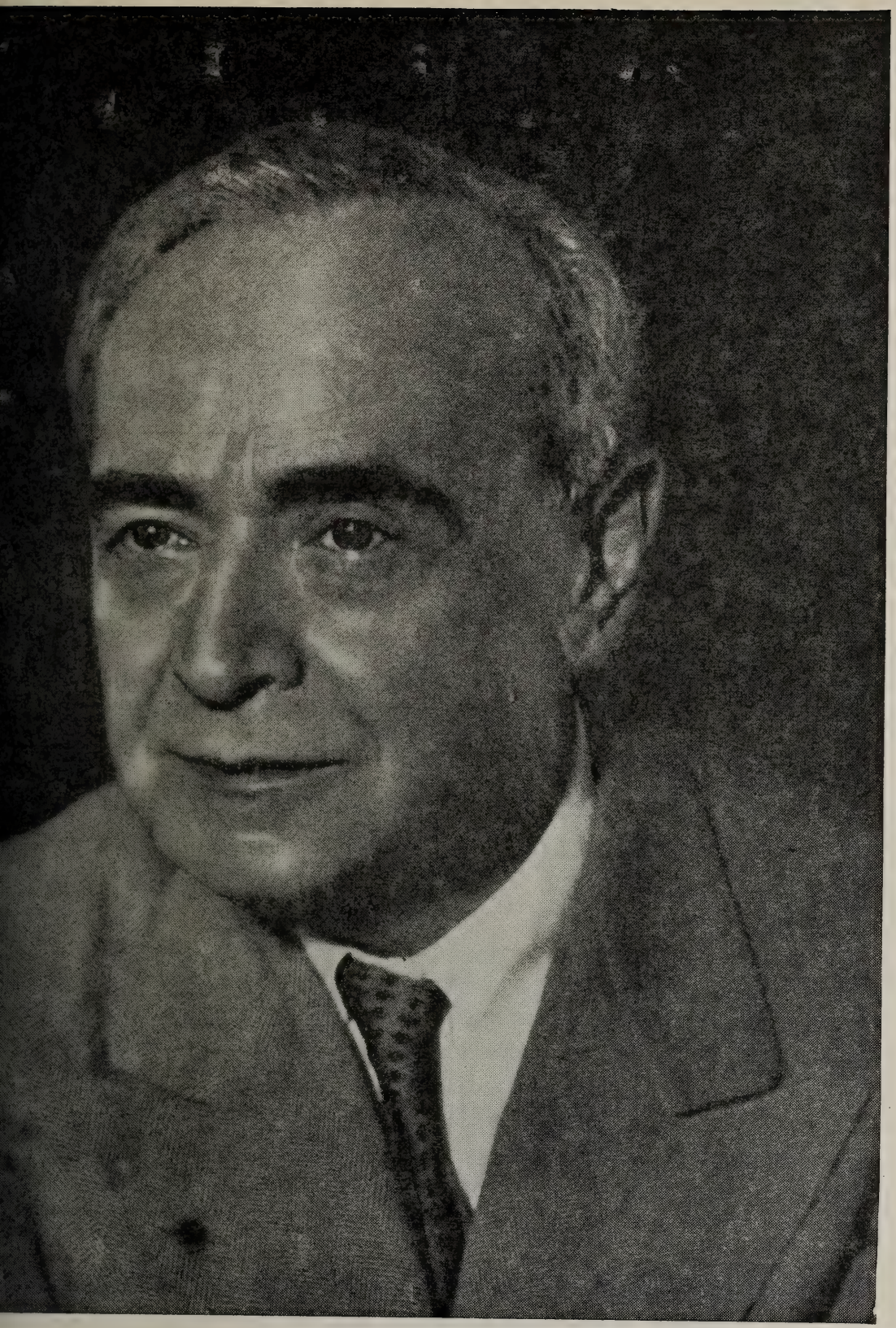


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G. Schirmer, New York, under the editorship of Curt Lange. *Toada Triste* is based on a rural Brazilian theme profoundly lyrical in character; the author directs that it should be played 'with great nostalgia.' Gilbert Chase, of the Music Division of the Library of Congress, referred to this composition in his article in the September, 1942, issue of *The Inter-American Monthly;* he wrote that among the Latin American composers 'born since 1900, the outstanding figure is undoubtedly the Brazilian Camargo Guarnieri, whose *Toada Triste* is an extremely poetic evocation of Brazilian atmosphere.'

"Guarnieri feels at home in any form of musical composition. Whether he is writing for the piano, for voice, orchestra, or chorus, he has a mastery of form and keeps a lyric quality. In the dramatic field, he has written a magnificent work full of verve and spontaneous humor — *Pedro Malazarte* (1932) — a comic opera in one act based on an episode in the life of the Brazilian Till Eulenspiegel. His *Treze Cançoes de Amor* (1926–37) for voice and piano form a splendid collection in which the original and always inspired melody easily creates its own atmosphere, without depending on an obvious rhythm, for one of the characteristics of Guarnieri's style is his restraint in using so-called national rhythms. Profoundly modern not only in their harmonic content but also in melodic content, these songs are true Brazilian *Lieder* of the highest caliber.

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"Some of Guarnieri's most inspired works are choral. Among these are *Très Poemas* for voice and orchestra (1939), with text by his brother, the poet Rossini Camargo Guarnieri; and *Tostao de Chuva* (1941) for voice and twelve solo instruments, inspired by a poem by Mario de Andrade about Northeastern Brazil, a region devastated by drought. In this composition the wailing plaint of the isolated countryside contrasts with the austere Gregorian chant of Padre Cicero, miracle man of that region, giving an effect that is both powerful and tragi-comical.

"Finally, mention should be made of at least two of the composer's symphonic works: the Concerto for Violin and Orchestra and the *Abertura Concertante.* The prize-winning Concerto is compact in form. It consists of three movements: *Heroico, Com grande calma,* and *Alegro e ritmado.* The first movement opens with an exposition of the first theme on the violin; this is then developed in variations of notable inventive richness. After a short recapitulation, the composer links the first movement with the second, which is divided into two parts; the third movement is in sonata form. In the first movement, the opening theme is Amerindian in character, followed by variations that are distinctly Afro-Brazilian. The first theme of the final movement of the concerto is northeastern, while the second is inspired by the tunes played on the twelve-string guitar of Sao Paulo, the melody being always in thirds."

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By HEITOR VILLA-LOBOS

Born in Rio de Janeiro, March 5, 1881

The manuscript score is dated December 29, 1945. The music was written for the Koussevitzky Music Foundation, Inc., and is dedicated to Mme. Natalie Koussevitzky. It is here having its first performances.

The following orchestra is called for: three flutes and two piccolos, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, four trombones and tuba, timpani, tam-tam, xylophone, two harps, piano, celesta, glockenspiel, novachord, and strings.

THE composer has written about his purpose in this symphonic poem. The following is an approximate translation:

"When a person is born with a pure soul, and is successful in maintaining its integrity and sincerity for life despite the evil temptations cultivated by humanity in the unplumbed depths of social convention and pretense, such a soul would never think of assuming those vulgar hypocrisies which mask the true instincts and thoughts of mankind.

"There was an indefinable expression in her features which at once inspired in me an intuitive and definite confidence, remaining as an inexplicable and enduring memory of a being possessed with rare gifts of kindness.



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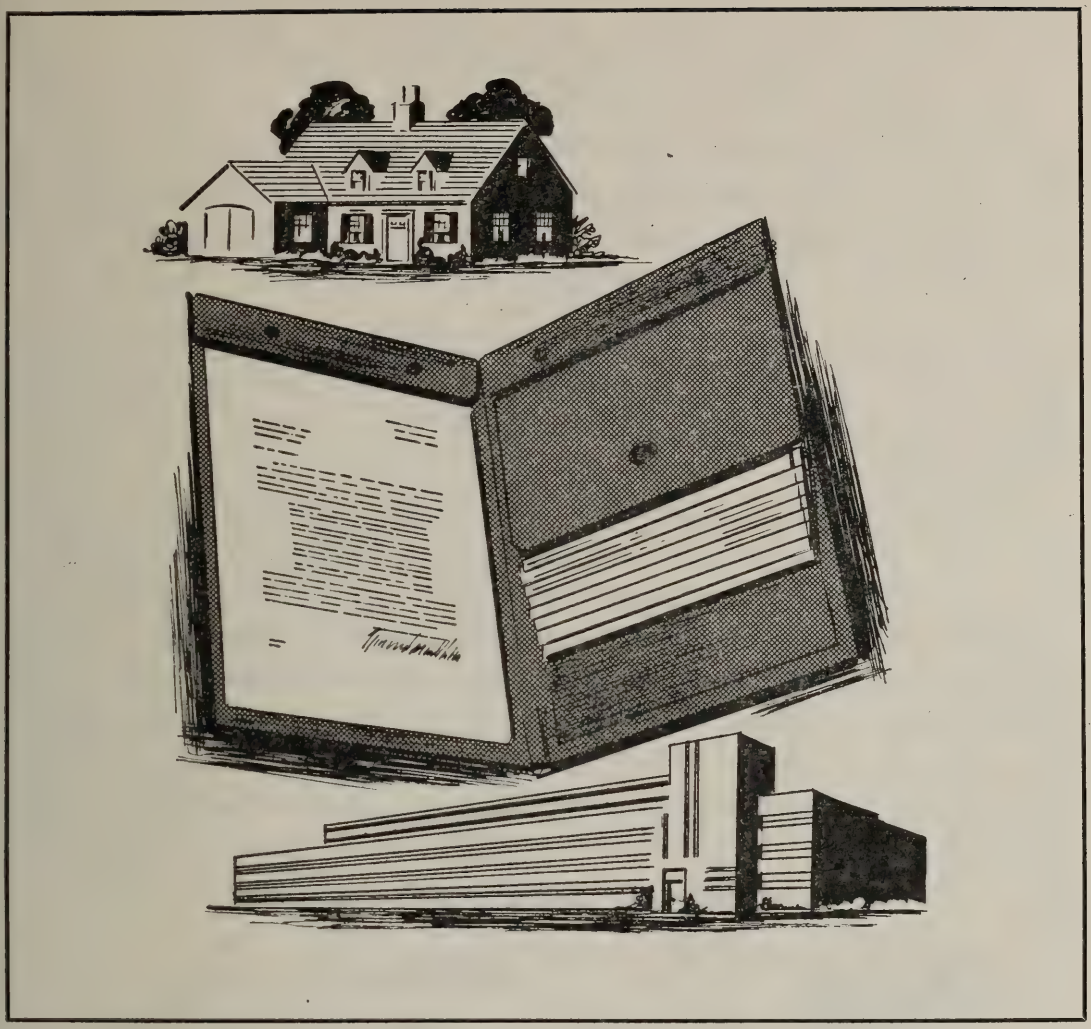
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"These are the mental impressions which were made upon me in Paris when I personally knew Mme. Natalie Koussevitzky.

"And since it would be impossible for me to describe her in a prolonged literary dissertation, objective, concrete or conventional, I depend upon the mystery of sounds, as embodied in the free songs of my country's birds, and folk, and natural surroundings, by which my musical imagination is inspired. I little regard the rules and logic of form, but rather favor the aesthetic of my art."

~

Villa-Lobos, visiting this country in the season of 1944–45, conducted his music at the Boston Symphony concerts of February 23–24: two movements from *"Bachianas Brasileiras"* No. 7, *Chôros* No. 12, and *Rudepoêma.*

"Villa-Lobos," writes Mr. Slonimsky, "is a 'programmatic' composer. Every piece of music he writes has a story, and every title he places over a finished work is a picture. Brazilian legendary epos particularly fascinates him. His music is more than individualistic; it is almost anarchistic in its disregard for the performer's limitations. When Villa-Lobos needs a certain sonority, he expects the player to produce it. He might have replied to the dismayed performer, as Schönberg did, when a violinist remarked that his Violin Concerto requires six fingers on the left hand: 'I can wait.' Yet Villa-Lobos' music is not unplay-

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able; it is merely difficult in an untraditional way. To the technical complexity is added the complexity of rhythm, and aural perception. Villa-Lobos can write in an exceedingly clear manner, as witness his numerous, and successful, choruses and piano pieces for children; but when he needs utmost expressive power, he resorts to the harshest type of dissonance, and employs instrumental effects that seem to do violence to the instruments, at least in the view of conventional performers."

"He is that rare phenomenon," writes Burle Marx, "a composer who works at his trade. With him it is not a question of time, mood, feeling, or inspiration, but rather of necessity. His music is a continuous, spontaneous, abundant pouring forth. He is perhaps the only modern composer who creates with complete abandon and unselfconsciousness. Not at all perturbed by rigid innovations, or by problems of style and form, he creates like a god — without question and with sure confidence. Each work has a form, a color, a style and vigor of its own. It is possible perhaps that such an amalgamation of contending forces — indigenous, primitive, Portuguese, European and African — could spring only from a country like Brazil with its great unexplored forests, its mountains, its rivers and vast skies. Whatever the sources, the music is Villa-Lobos."

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"EL AMOR BRUJO" ("LOVE THE SORCERER"), BALLET-PANTOMIME

By MANUEL DE FALLA

Born at Cádiz, Spain, November 23, 1876; died at Alta Gracia, Argentina November 14, 1946

Falla gave his ballet the subtitle, *"Gitaneria"* (Gypsy Life). The plot was furnished by Gregorio Martinez Sierra.* The ballet, in one act and two scenes, written for small orchestra with voice, was first produced at the *Teatro de Lara,* Madrid, April 15, 1915. A concert version, with some omissions and a larger orchestration, was performed at Madrid in 1916 by the *Sociedad Nacional de Musica,* E. Fernandez-Arbos, conductor. The suite was performed in London, November 23, 1921, and in Paris under the direction of Serge Koussevitzky, May 8, 1924. The first American performance was by the Philadelphia Orchestra, April 15, 1922. Dr. Koussevitzky introduced the suite to Boston at his second pair of concerts in America, October 17, 1924. The suite has since been performed at Boston Symphony concerts on October 14, 1927, January 23, 1931 (E. F.-Arbos conducting), April 20, 1934, and December 20, 1946.

The orchestral score calls for two flutes and piccolo, oboe, two clarinets, bassoon, two horns, two trumpets, timpani, bells, piano, and strings. A mezzo-soprano voice behind the scenes in the ballet is retained in the suite, but the part is replaceable, as in this performance, by the horn and English horn.

* Sierra's plays, "A Romantic Young Lady," "Cradle Song," and "The Kingdom of God," have been performed in Boston.

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WHETHER *"Brujo"* is translated as "Sorcerer" or "Magician," an English title falls short of the French *"L'Amour sorcier"* in conveying the central idea of the Andalusian gypsy story. The plots tells of a lover who, after his death, returns as a jealous ghost to haunt his sweetheart when she is wooed again.

This synopsis is printed in the score:

"Candelas is a young, very beautiful and passionate woman who has loved a wicked, jealous, dissolute, but fascinating and cajoling gypsy. Although her life with him had been a very unhappy one, she has loved him intensely, and mourned his loss. She is unable to forget him; her memory of him is like some hypnotic dream, a morbid, gruesome, and maddening spell. She is terrified by the thought that the dead may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless, caressing way. She lets herself become a prey to her thoughts of the past, as if under the influence of a spectre. Yet she is young, strong and vivacious.

"Spring returns and with it love in the shape of Carmelo. Carmelo, a handsome youth, enamoured and gallant, makes love to her. She, not unwilling to be won, almost unconsciously returns his love, but

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the obsession of her past weighs against her present inclination. When Carmelo approaches her and endeavours to make her share in his passion, the Spectre returns, and terrifies Candelas, separating her from her lover. They cannot exchange the kiss of perfect love.

"Carmelo being gone, Candelas languishes and droops; she feels as if bewitched, and her past loves seem to flutter heavily round her like marvelous and foreboding bats. Carmelo is determined to break this evil spell, and he believes he has found a remedy. He was once the comrade of the dead lover, whom he knew as a typically faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his fancy for beautiful women, he must be taken on his weak side and diverted by means of a decoy, Lucia, a young and enchantingly pretty girl.

"Lucia, out of love for Candelas and from feminine curiosity, would flirt even with a ghost, and anyway the dead was so mirthful in life! And so eventually the Spectre appears and makes love to Lucia, whose coquetry almost brings him to despair. In the meantime, Carmelo succeeds in convincing Candelas of his love and good faith, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the Spectre, who perishes, definitely conquered by love."

A statement published when *"El Amor Brujo"* first appeared made it known that "the composer, whose feeling for and command of his country's folk-music are well-known, saw that it would be impossible to write true gypsy music by restricting himself to instrumental dances

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alone, and without resorting to the gypsies' most characteristic feature: their songs. But he has by no means used actual folk-melodies: every song is his own invention, and it is his particular glory that he has succeeded in making it almost impossible to believe that they are not actual popular material."

In his invaluable study of "Manuel de Falla and Spanish Music" J. B. Trend speaks highly of the effectiveness of the ballet, which he considers cannot be conveyed in anything less than a danced performance. "When the rhythms can be seen as well as heard and when they take plastic shape before our eyes, we realize what a masterpiece the work is."

"The composer has kept the stage in his mind from beginning to end. Not only the rhythms, but the shapes of the phrases are all thought of in terms of the dance; and when these are interpreted by the greatest living Spanish dancer, the invisible movement of the music and the visible motions of the dance seem to be all one; the dance is a consequence of the music. This unity is preserved in the performances given by 'La Argentina.'* A rehearsal by her is a marvellous object-lesson in how such a thing should be done. Given the music with the proper tempi and the rhythms as the composer directs, La Argentina takes charge of all the rest. She knows exactly what she wants and how to get it. Not a detail escapes her. Every movement

* "La Argentina" included the "Ritual Fire Dance" from *"El Amor Brujo"* at her performances in Symphony Hall, November 27, 1928, and November 23, 1929. She performed the "Dance of Terror" October 21, 1930. The ballet was performed by Leo Wiener and his group at a "Pop" concert in Symphony Hall, May 14, 1934.

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Critics, from the first, have classified it as folk or 'nationalistic' music. I have the best authority — the composer's own — for stating that there is not a single folk-tune in it, anywhere, from beginning to end. The rhythms of Andalusian dance were running in his head, but there are no quotations. . . . The importance of the rhythm has already been pointed out. It is not that Falla depends on the purely physical or nervous appeal of repeated rhythmic figures. He alternates and contrasts varied rhythms, makes counterpoints of them, and plays off one against the other. But the difficulty which some conductors experience is to make the rhythms articulate. It is a question not of pace, but of clearness. Falla takes endless pains to mark everything and leave nothing to chance; and his interpreters have to distinguish clearly between the effects of notes marked > and those with only—. His music requires, too, as a rule, a definite accent on the first beat of the bar. Anyone who is at all intimately concerned with the production or rehearsal of one of these works will find himself going about, grunting the rhythms not altogether inaudibly, much as Beethoven is said to have done when he went for a country walk. It is as near the mind of Beethoven, perhaps, as any of us are ever likely to get."

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SYMPHONY NO. 5 in E MINOR, *"FROM THE NEW WORLD," Op. 95*

By ANTONIN DVORÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904

The Symphony "From the New World" (*"Z Novecho Sveta"*) was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, December 7, 1934, October 14, 1938, and October 31, 1941.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN DVORÁK, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found a general and a warm response. Collections, examples of Negro songs and Indian melodies, were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the



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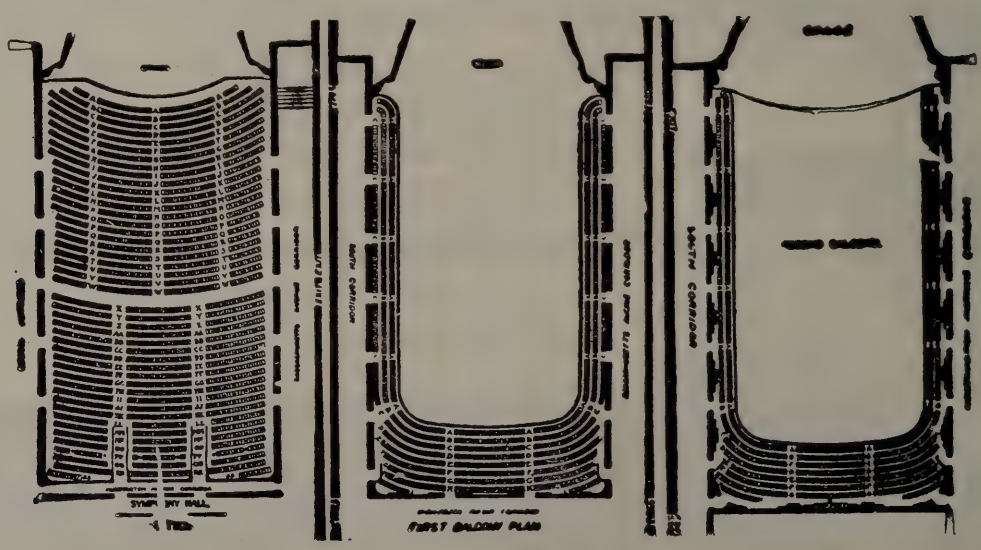
New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American friends, notably Henry T. Burleigh, his friend at the Conservatory, James Huneker, on the faculty, and Henry E. Krehbiel, music critic of the *New York Tribune,* who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four (then in publication) which had preceded it.* Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by a characteristic clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem

* The symphonies were as follows:

No. 1 in D major, *Op.* 60, 1880
No. 2 in D minor, *Op.* 70, 1885
No. 3 in F major, *Op.* 76, 1887
(Composed in 1875 and revised in this year)
No. 4 in G major, *Op.* 88, 1889
No. 5 in E minor, *Op.* 95, 1893.

Four symphonies preceded these: two (in E-flat, 1873, and D minor, 1874) were published posthumously by Simrock (1912); two symphonies of Dvorak's twenty-fourth year (1865) were not published.

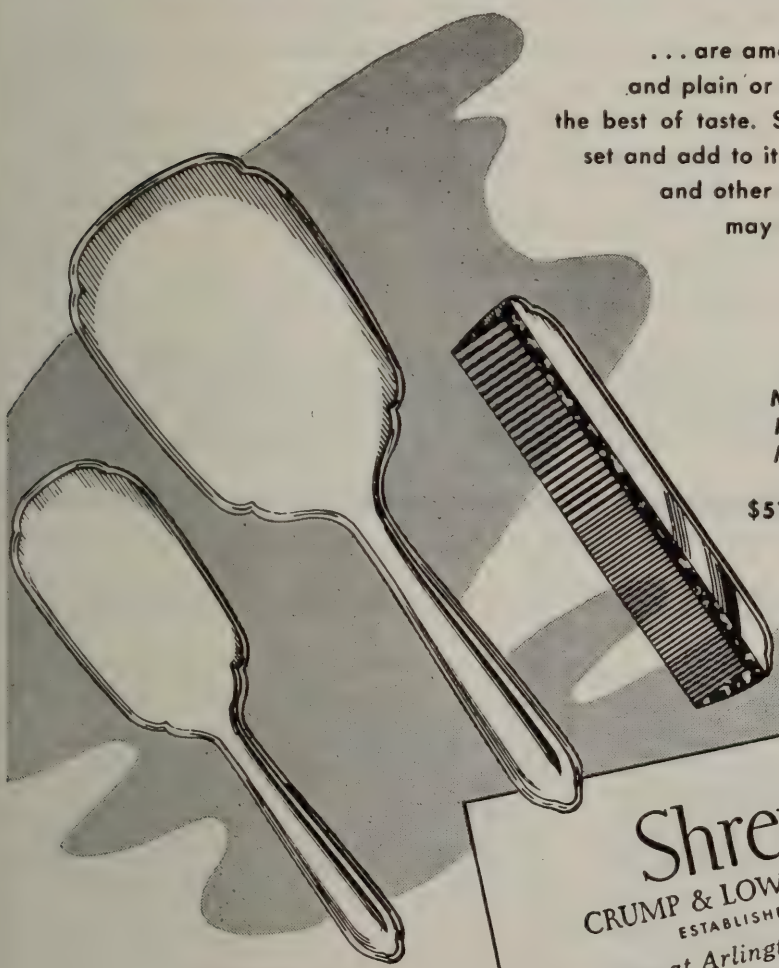


remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing convulsion in the preliminary birthpangs of American musical consciousness.

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Dvořák was induced to visit America by the persuasion of Mrs. Jeannette M. Thurber, to direct a school of music, the "National Conservatory" in New York City, which she had founded six years before. The salary Dvořák would have found difficult to decline. It was six times what he received at the Prague Conservatory, and would enable him to compose as he wished for the rest of his days. It was in October, 1892, that the composer arrived in New York. At first he found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine,* that this limitless enthusiasm, "also called 'push,' " at length ceased merely to annoy him. "Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title *"Legenda,"* bear the date January 10, 1893. The sketches for the Scherzo were completed at the end of that month, and the Finale by May 25. In the ensuing summer, Dvořák sought seclusion for the scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West — it was perhaps the only spot in the

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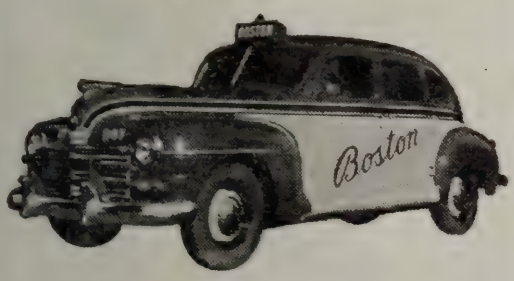
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New World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicraft in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church as St. Wencelaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Naturally, a statement such as this just before the first disclosure of a symphony entitled "From the New World," by a much acclaimed composer, aroused very specific expectations. When the excitement



attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

When Dvořák was queried by his bewildered adherents as to how far he had gone into American sources, he denied having used any actual melodies in his work. Yet for years the statement persisted in cropping up that actual American melodies had been used. Karel Hoffmeister stated in his biography of his fellow-countryman that "a series of motives used as the basis of the work are connected with America. This thematic material, like that of the American quartet and quintet, has been derived or imitated from Negro and Indian sources." Wilhelm Klatte, the German analyst of the score, steered more cautiously upon this point, but betrayed his ignorance of Negro spirituals by speaking of the "black minstrels" as the true guardians of folk music in America. The notion that the Symphony contained Indian themes was at last boiled down to the mere fact that Dvořák spoke to Krehbiel of having had Longfellow's "Hiawatha" in mind when he composed the Largo. It strongly suggests the "Dumka," his favorite name for a nostalgic slow movement.

The following analysis is quoted from the programmes of the London Promenade concerts:

"The first movement opens with a brief introduction (*adagio,* E minor, 4-8), in which no traces of the popular melody are discernible. The lower strings, *pianissimo,* give out an initial theme to which flutes and oboes make reply. There is a sudden climax *ff,* in which a brief figure for strings is responded to energetically by drums and horns. A few vigorous detached chords for full orchestra lead up to the *Allegro molto,* the principal subject of which is stated in two sections: the first

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allotted to horns in unison, the second to wood wind. The theme is syncopated and has the rhythm of the 'Scotch snap,' the melody being also founded on the pentatonic scale. After this subject has been transferred to the basses and fully elaborated, the flutes and oboes introduce a subsidiary theme, a characteristic feature of which is a flattened seventh. The second subject proper is stated by the flute, 'and is,' says Mr. Philip Hale, 'no doubt derived from the familiar melody "Swing low, sweet chariot." ' It is accompanied by long-drawn chords *ppp* in the strings. Afterwards the violins take up the melody, but its development is not carried to any great length. At the beginning of the working-out the second subject appears as a piccolo solo, to which the oboes reply with the second half of the first subject. When this reenters in the tonic it is given to the horns. The return of the second theme is heard in the oboe, followed by an emphatic restatement by the trumpets. There is an immensely vigorous *Coda,* based mainly upon the first subject.

"*Largo,* D-flat major, 4-4. — In the slow movement Dvořák is said to have been partially inspired by Longfellow's 'Hiawatha's Wooing.' It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme — a romantic and lovely melody — is given out by *cor anglais* above an accompaniment for muted strings. There is a return to the opening bars in the wood wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden

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transition to the key of C-sharp minor and a section headed *Un poco più mosso.* A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the movement the first theme recurs in its original form on the *cor anglais;* the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.

"The Scherzo (*Molto vivace,* 3-4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more placid and *cantabile* in character. The Trio starts with an animated theme for the wind, to which succeeds one for strings in E minor. The Scherzo is repeated, and in the *Coda* we shall notice an allusion to the opening subject of the first movement.

"*Allegro con fuoco,* E minor, 4-4. — The Finale has nine introductory bars, after which horns and trumpets give out the chief theme, in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo,* and the opening theme of the Scherzo. The *Coda* brings into combination the leading theme of the first and of the last movements."





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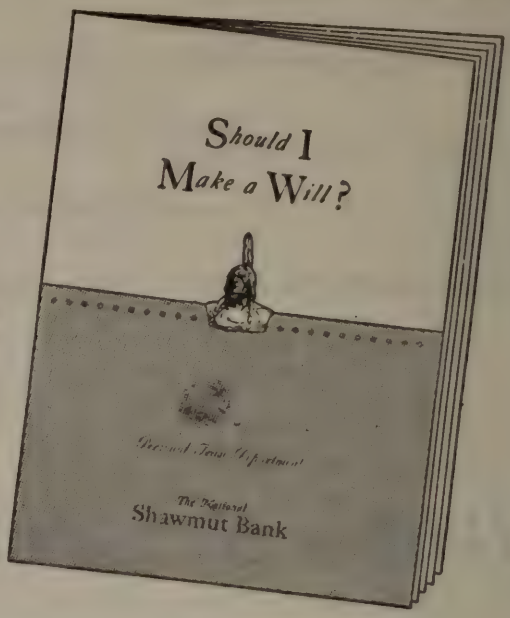
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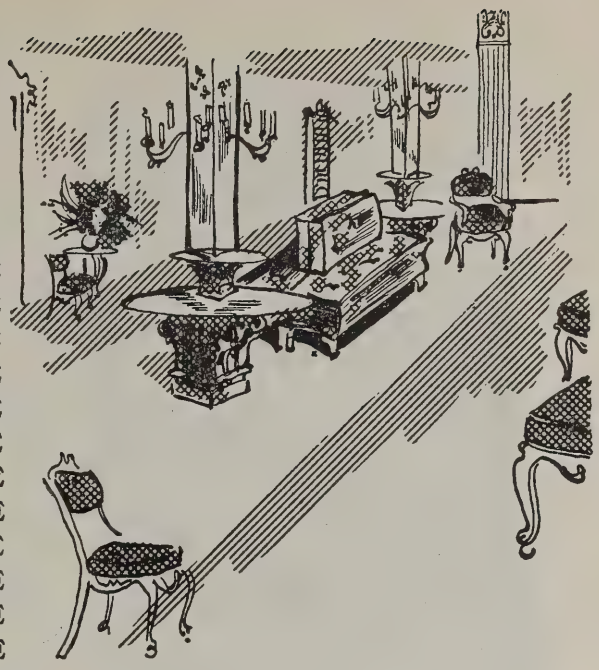
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FRIDAY AFTERNOON, JANUARY 2, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 3, *at* 8:30 *o'clock*

NABOKOV.....“The Return of Pushkin,” An Elegy in Three Parts for High Voice and Orchestra

I. Andante
II. Allegretto
III. Lento assai

(First performance)

DEBUSSY.....“La Damoiselle Élue,” Lyric Poem (after “The Blessed Damozel,” by Dante Gabriel Rossetti)

WELLESLEY COLLEGE CHOIR
MARGARET MACDONALD WINKLER, *Director*

Soprano solo: MARINA KOSHETZ
Contralto solo: EUNICE ALBERTS

INTERMISSION

TCHAIKOVSKY.....Air of Tatiana (“Letter Scene”) from “Eugene Oniegin” (Act I)

TCHAIKOVSKY.....“Francesca da Rimini,” Orchestral Fantasia after Dante, *Op.* 32

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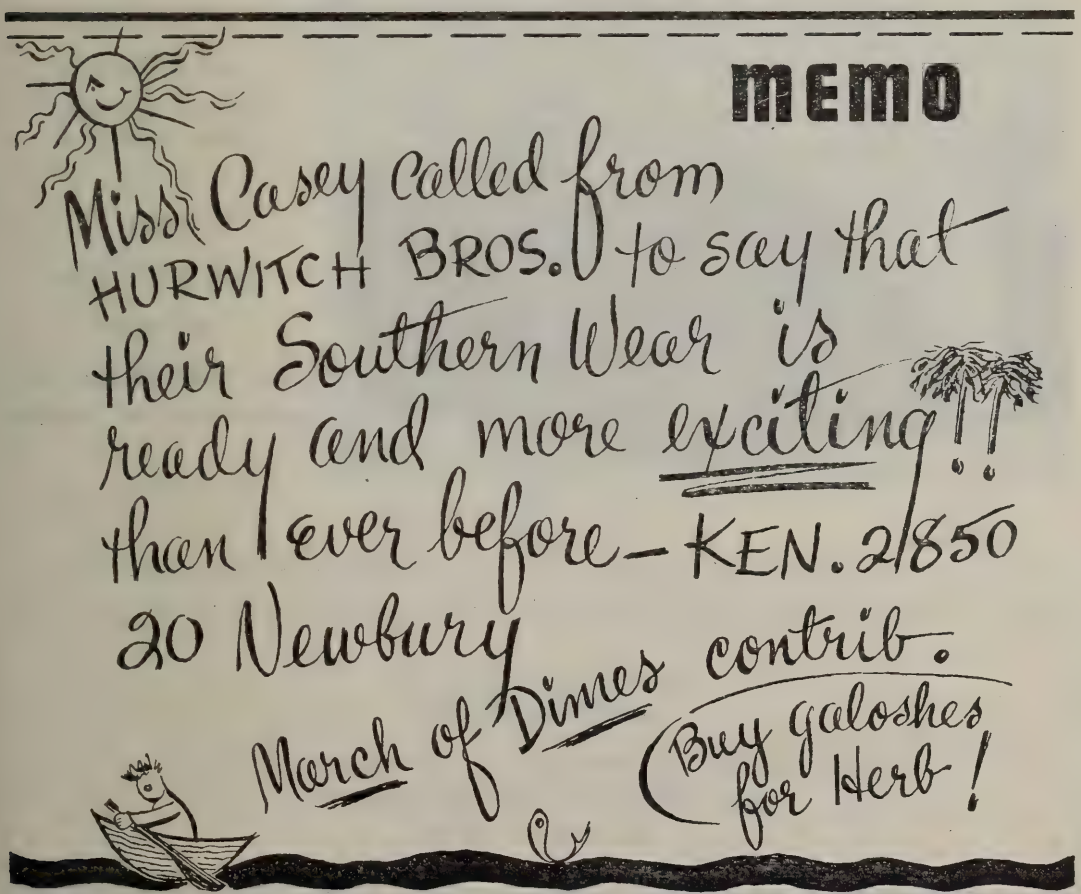
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MARINA KOSHETZ is the daughter of Nina Koshetz.* Miss Koshetz began her career in the films, starring in such pictures as "The Fountain," "Little Women," and "British Agent." She has figured in films in Europe as well as in Hollywood and has appeared on radio programs on a number of occasions. After being specially trained by her mother, she sang the part of Tatiana in a production by the Russian Centennial Tchaikovsky Committee in New York. She also sang the leading parts in the New Opera Company of that city.

EUNICE ALBERTS, born in Boston, is the daughter of Adèle Alberts, the soprano who has sung on several occasions with this orchestra.† Studying in Boston at the Longy School and the New England Conservatory of Music, Miss Alberts later enrolled in the Opera Department of the Berkshire Music Center. She sang in the performance of Beethoven's Ninth Symphony at the Berkshire Festival, August 8, 1946, in the Boston performances April 25–26, 1947, and in the Festival performance August 5, 1947. She also sang in Mozart's Requiem November 9, 1947. She is at present a member of the New England Opera Theatre.

* Mme. Koshetz sang with the Boston Symphony Orchestra March 3, 1922, songs with orchestra by Rimsky-Korsakov, Prokofieff and Moussorgsky; on February 10, 1928, she sang an Air from Borodin's "Prince Igor" and appeared as soloist in the Psalm XLVII by Florent Schmitt.

† Adèle Alberts sang in Bach's "Magnificat" March 26, 1931; Dukelsky's "Epitaph" April 15, 1932; Vaughan Williams' Pastoral Symphony January 13, 1933, and Lambert's "The Rio Grande" April 14, 1934. She died October 10 of that year.



"THE RETURN OF PUSHKIN," Elegy in Three Parts, for High Voice and Orchestra

By Nikolai Nabokov

Born in St. Petersburg, April 17, 1903

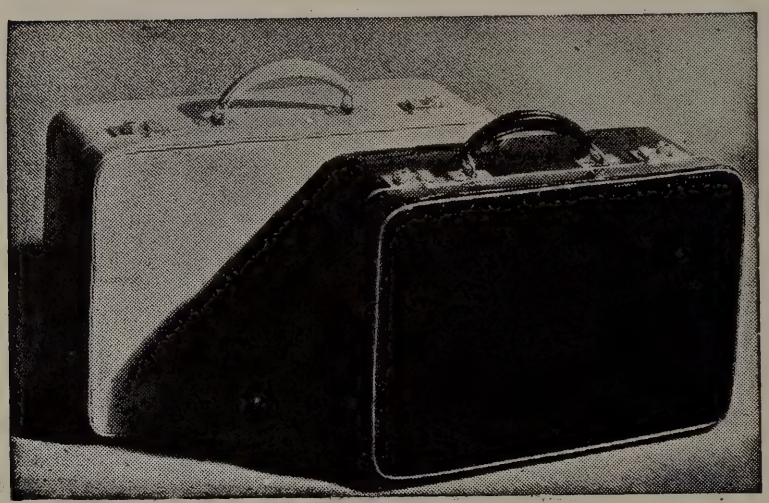
Composed by commission of the Koussevitzky Music Foundation, Inc., this music is dedicated to the memory of Mme. Natalie Koussevitzky. The orchestration is as follows: two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, timpani, bells, and strings. According to a notation on the manuscript score, the draft was completed July, 1947, and the orchestration on November 30 The present performances are the first.

It was in 1835 that Alexander Pushkin wrote the verses inspired by his impressions on returning to the scene of his exile. The poem is here translated by Vladimir Nabokov:*

"THE RETURN OF PUSHKIN'

. . . I have seen again
that corner of the earth where once I spent
in banishment two years of time unnoticed
Another ten have now gone by, and many
have been the turns and changes in my life,

*Vladimir Nabokov is a cousin of the composer



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and I to nature's law conforming also
in many ways have changed; but here again
the past envelops me, so near and vivid,
that I, meseems, but yesternight among
these groves have wandered.

Modest house of exile!
'Tis here we dwelt, my poor old nurse and I.
But now she is no more, and from my chamber
that heavy tread of hers I hear no longer;
gone are her fussiness and supervision,
and gone the nights, full of the blizzard's wailing,
when she would tell me stories that since childhood
I knew by heart but never tired of hearing.

That wooded hilltop was the place where often
I sat in meditation while I gazed
at yonder lake and with nostalgic sadness
remembered other waves, another shoreline . . .
'Mid pastures green and cornfields ripe and tawny
again the lake spreads wide and blue before me.
Across that dreamy wilderness of water
a fisherman drifts by and pulls along
his wretched drag-net. Upon the slopes around it
some peasant huts are scattered, and beyond them
awry, a wind-mill stands, its vanes in motion,
rotating with an effort . . .

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RALPH LOWELL, *President*

On the border
of my grandfather's land, right near the spot
where, furrowed by the elements, the highway
goes toiling up the hill-side, three tall pines
arise — one at a distance, the two others
set close together. Here, whenever by them
alone I used to pass on horseback in the moonlight,
their friendly summits soughing in the wind
would greet me wistfully. Now I come riding
again along that road, and there before me
again I see them loom. They have not altered,
they greet me with the same familiar murmur,
but near the spread of roots already rotting
where formerly the ground was bare and lifeless,
there has come forth a thriving youthful grove,
a verdant progeny. The shrubs, like children
about their parents cluster — while apart
from them the third tree stands like an old bachelor
in gloomy solitude, and as before
the soil is bare around him . . .

I salute you,
o young tribe! You are unknown to me. Not I
shall live to see your later years of vigor,
when having overtopped my three old comrades
their venerable summits you will screen
from passing travellers. But let me hope

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my grandson hears your gentle sigh when he,
returning from some friendly entertainment,
and brimming with delightful festive thoughts
among the shades of night comes ambling by you
and thinks of me in passing . . .

I remember
at various times, Mikhailovskoye, roaming
through your fair groves. The day I made my first
appearance in your midst I was a youth,
the soul of merriment. With carefree ardor
I had but started on life's journey. Swiftly
the seasons flew, and 'twas a weary stranger
that later you befriended. Youth
by me still tarried, but my strength in fate's
unequal strife already had been wasted.
Envenomed was my heart. Morosely brooding,
I often thought of blooming years gone by,
of youth misspent in fruitless tribulations,
of censure well deserved, despite its harshness,
of friends that had repaid my trust by slighting
all that a keen and tender soul could offer —
and deep in me there welled most bitter feelings.

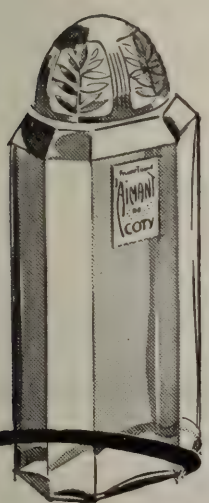
Nikolai Nabokov was the son of Dmitri Dmitrievitch Nabokov and grandson of Dmitri Nikolaievitch Nabokov, who, as a Minister of





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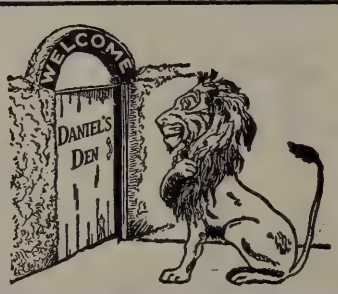
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Justice, legislated toward the abolishing of serdom in Russia. Studying as a child in his native city, he became the pupil in 1917 of Vladimir Rebikov, who had been the pupil of Tchaikovsky. In 1921 he went to the *Hochschule* in Berlin, studying with Paul Juon and later with Ferruccio Busoni. He completed his study in Paris, attending the Sorbonne. Mr. Nabokov's compositions include the Ballet Oratorio "Ode," requested by Serge de Diaghilev and first performed in 1928. In 1929 he composed his Lyric Symphony, which, introduced by Pierre Monteux in Paris, was played at the concerts of the Boston Symphony Orchestra October 31–November 1, 1930, under the direction of Dr. Koussevitzky. In 1933 he composed an Oratorio on the Book of Job, which was first performed in Paris in that year and later at the Worcester Festival in 1934. He composed the Ballet *"La Vie de Polichinelle"* in 1934; his ballet "Union Pacific" figured in the 1934–35 season of the *Ballet Russe de Monte Carlo.* Mr. Nabokov wrote as head of the department of music in Wells College in Aurora, New York, for performance at this college Incidental Music to Milton's "Samson Agonistes" (1938). He has written a Ballet, "Aphrodite," a Piano Concerto, and music in smaller forms.

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"LA DAMOISELLE ÉLUE"

(After Dante Gabriel Rossetti's "The Blessed Damozel")
Lyric Poem for Female Chorus, Solo Soprano and Contralto Voices, and Orchestra
By Claude Debussy

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy composed *"La Damoiselle Élue"* in 1887. It was first performed at a concert of the *Société Nationale* in the Salle Érard, Paris, April 8, 1893. The first performance in the United States was given in Boston with piano accompaniment on December 10, 1903, when Mrs. Helen Hunt sang the two solo parts. The first performance here with orchestra was by the Cecilia Society on April 4, 1905, when Isabelle Bouton and Bertha Cushing Child were the solo singers. There was a performance at the Boston Opera House on December 8, 1912, under the direction of André Caplet, the soloists being Mary Garden and Florence de Courcy. The following performances have been given by the Boston Symphony Orchestra: February 27, 1920 (Chorus trained by Stephen Townsend, soloists, Ethel Frank, soprano, and Claramond Thompson, contralto); February 14, 1930 (Radcliffe Choral Society, Mme. Ritter-Ciampi, soprano, and Jean Macdonald, contralto); December 11, 1931 (Radcliffe Choral Society, soloists, Mary Garden and Marie Murray); December 4, 1942 (Radcliffe Choral Society, soloists, Marcelle Denya, Jennie Tourel.)

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The orchestral part is scored for three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, two harps and strings. The work is dedicated to Paul Dukas.

WHILE Debussy was at the Villa Medici in Rome, reluctantly fulfilling his term as *Prix de Rome* scholar, a French translation of Rossetti's "The Blessed Damozel," recently made by his friend Gabriel Sarrazin, came into his hands. Returning to Paris in 1887, he set this text to music and submitted it as his third *envoi de Rome.*

The first *envoi* had been a setting of a portion of Heine's "Almanzor," and the second, *"Printemps,"* originally written for orchestra, pianoforte, and wordless chorus. Neither of the two pieces was considered worthy of the young composer, for they bespoke his inexperience as plainly as his talent. They were daring enough to bring upon him the censure of the judges, Thomas, Gounod, Delibes, Reyer, Massenet and Saint-Saëns, for periodic symmetry and harmonic regularity were deliberately flouted. *"L'Enfant Prodigue,"* the cantata with which Debussy had won his *Prix de Rome,* had evidently been a cautious concession to the academic regularities and to popular taste. It was almost an imitation of Massenet, who among the judges was none too well disposed toward the young radical. Debussy had

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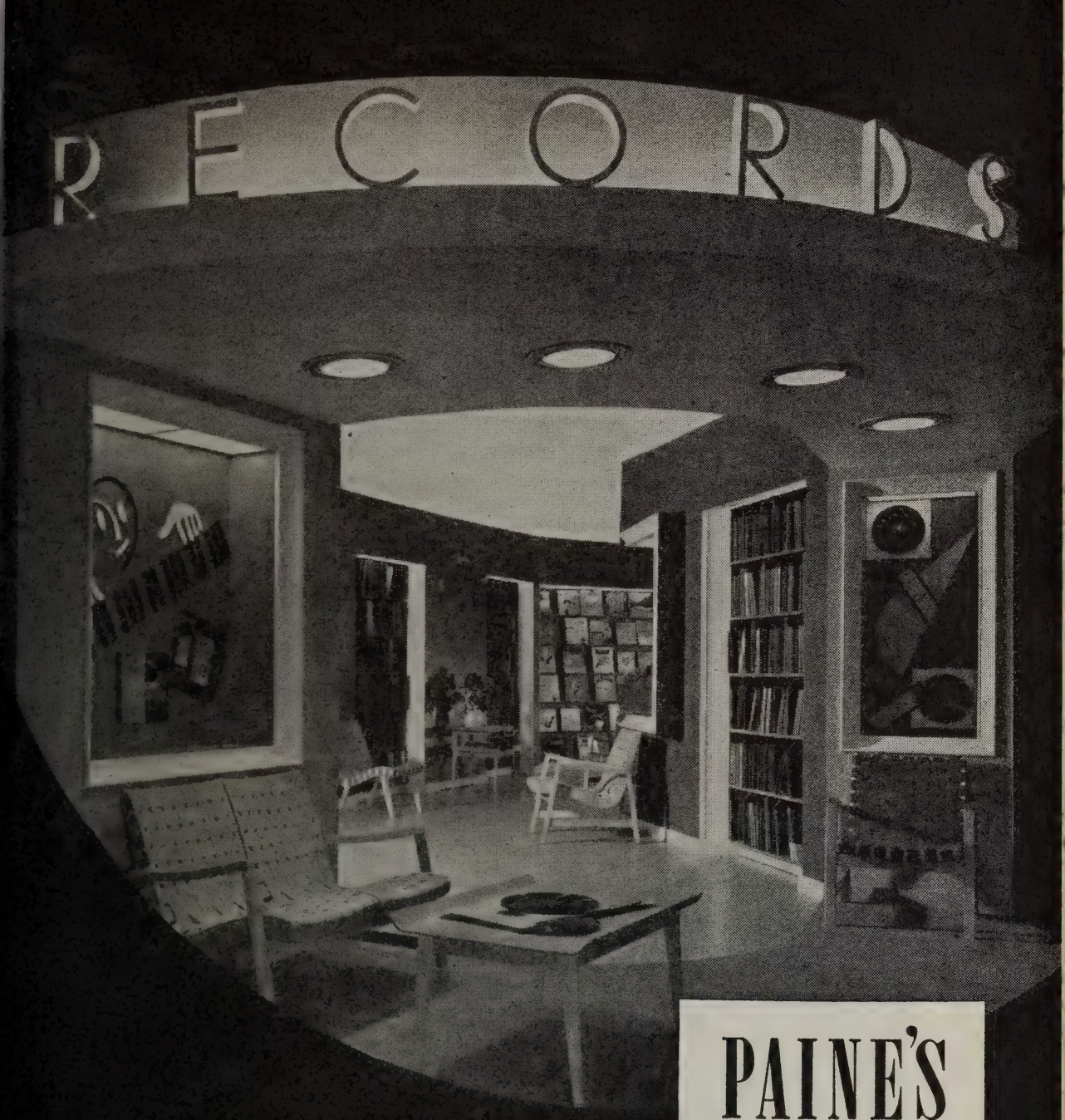


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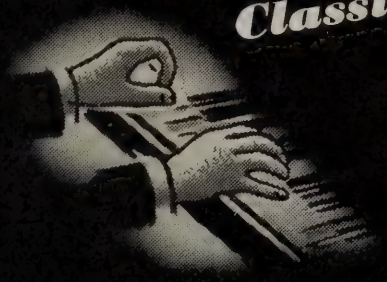
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three years in which to regret at leisure his intensive efforts which after several tries had won the *Prix de Rome.* Back in Paris, he found the surroundings which he needed and which were lacking at the Villa Medici: the stimulation of forward-looking poets, painters, and musicians.

When Debussy wrote *"La Damoiselle Élue,"* he was one of the circle which have been called the "Impressionists," or "Symbolists," and which included the poets Stéphane Mallarmé, Jules Laforgue, Paul Verlaine; the painters Degas, Renoir, Monet, Morizot, Manet and Cézanne. He particularly admired Whistler. His friends among composers were César Franck and Guiraud, with whom he studied at the *Conservatoire,* Emmanuel Chabrier, Vincent d'Indy, and Paul Dukas, to whom *"La Damoiselle Élue"* is dedicated. Most of these musicians were then strongly under the spell of Wagner, and even Debussy made two pilgrimages to Bayreuth in 1888 and 1889, and came away from the first of them at least with reverent feelings toward "Tristan" and "Parsifal." He had visited Russia, and listened keenly to the music about him. He had attended the Malayan and Javanese sections at the Paris Exposition and noted the tone refinements of the *gamelan.* He needed more than anything else to find himself among the bright pieces of this kaleidoscope of musical impressions, and clarify a path of his own. Since Debussy was strongly susceptible to poetry and painting,



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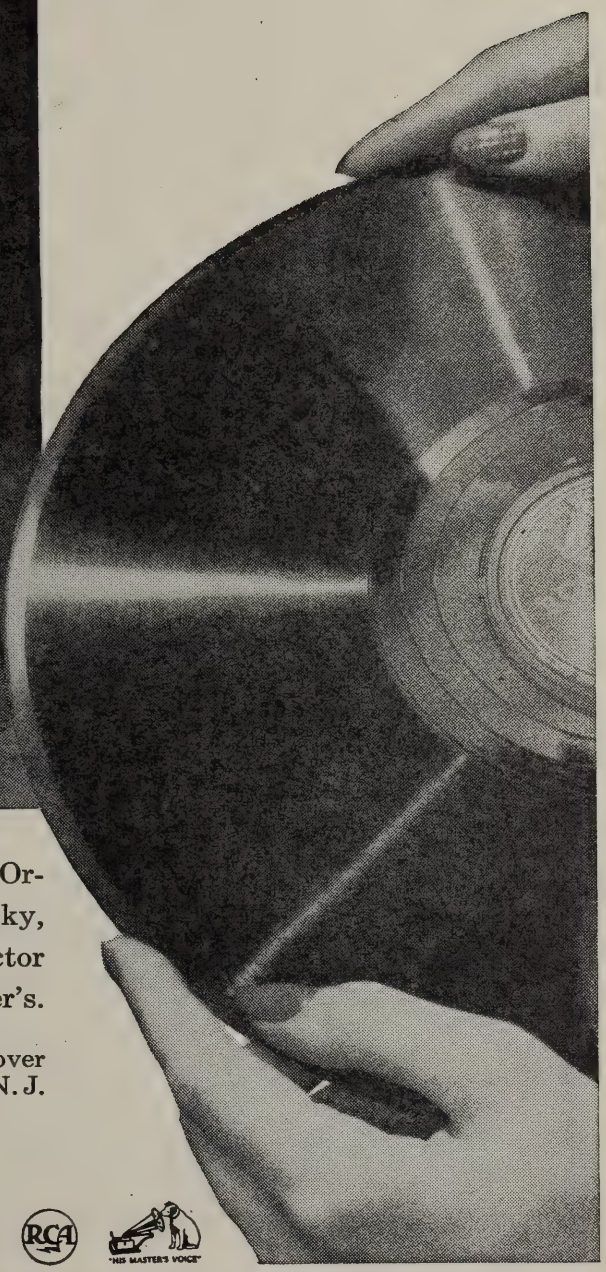
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that path would seek to color the art of music by reflection of the kindred arts.

"La Damoiselle Élue" could be called Debussy's first score conceived in a clear apprehension of its subject and without obvious indebtedness to one style or another. The pre-Raphaelites had plainly influenced the "symbolist" circle in Paris, with which the young Debussy was closely allied. The naïve religious fervor of Rossetti never found a true response among the pagan impressionists in Paris. "The Blessed Damozel" was one of Rossetti's earliest, having been written in 1848 and published two years later in the pre-Raphaelite magazine, "The Germ." Sarrazin's translation, in unmetrical and unrhymed French, could not preserve Rossetti's special antique simplicity, his manner of naïveté; yet something of this was caught by Debussy in the pure and delicate colors of his handling of the poem and his prosody, adroit and just, was prophetic of the masterly conception of the French language in musical terms in *"Pelléas"* to come.

CHORUS:

The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven.

La demoiselle élue s'appuyait
Sur la barrière d'or du Ciel;
Ses yeux étaient plus profonds
Que l'abîme des eaux calmes au soir.
Elle avait trois lys à la main
Et sept étoiles dans les cheveux.

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Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.

.

THE NARRATOR:

Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remembered names;
And the souls mounting up to God
Went by her like thin flames.

And still she bowed herself and stooped
Out of the circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Along her bended arm.

.

Sa robe flottante n'était point
Ornée de fleurs brodées,
Mais d'une rose blanche, présent de Marie
Pour le divin service justement portée;
Ses cheveux, qui tombaient le long des ses épaules,
Étaient jaunes comme le blé mûr.

.

Autour d'elle, des amants,
Nouvellement réunis,
Répétaient pour toujours, entre eux,
Leurs nouveaux noms d'extase;
Et les âmes qui montaient à Dieu,
Passaient près d'elle comme de fines flammes.

Alors, elle s'inclina de nouveau,
Et se pencha en dehors du charme encerclant,
Jusqu'à ce que son sein eut échauffé
La barrière sur laquelle elle s'appuyait,
Et que les lys gisent comme endormis
Le long de son bras étendu.

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The sun was gone now; the curled moon
 Was like a little feather
Fluttering far down the gulf; and now
 She spoke through the still weather.
Her voice was like the voice the stars
 Had when they sang together.

Le soleil avait disparu, la lune annelée
 Était comme une petite plume
Flottant au loin dans l'espace;
 Et voilà qu'elle parla à travers l'air calme.
Sa voix était pareille à celle des étoiles
 Lorsqu'elles chantent en choeur.

.

THE DAMOZEL:

"I wish that he were come to me,
 For he will come," she said.
Have I not pray'd in Heaven? — on earth
 Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
 And shall I feel afraid?

"Je voudrais qu'il fût déjà près de moi,
 Car il viendra.
N'ai-je pas prié dans le Ciel? Sur terre,
 Seigneur, Seigneur, n'a-t-il pas prié?
Deux prières ne sont-elles pas une force parfaite?
 Et pourquoi m'éffrairais-je?

"When round his head the aureole clings,
 And he is clothed in white,
I'll take his hand and go with him
 To the deep wells of light;
As unto a stream we will step down,
 And bathe there in God's sight.

"Lorsqu'autour de sa tête s'attachera l'auréole,
 Et qu'il aura revêtu sa robe blanche,
Je le prendrai par la main et j'irai avec lui
 Aux sources de lumière;
Nous y entrerons comme dans un courant,
 Et nous y baignerons à la face de Dieu.

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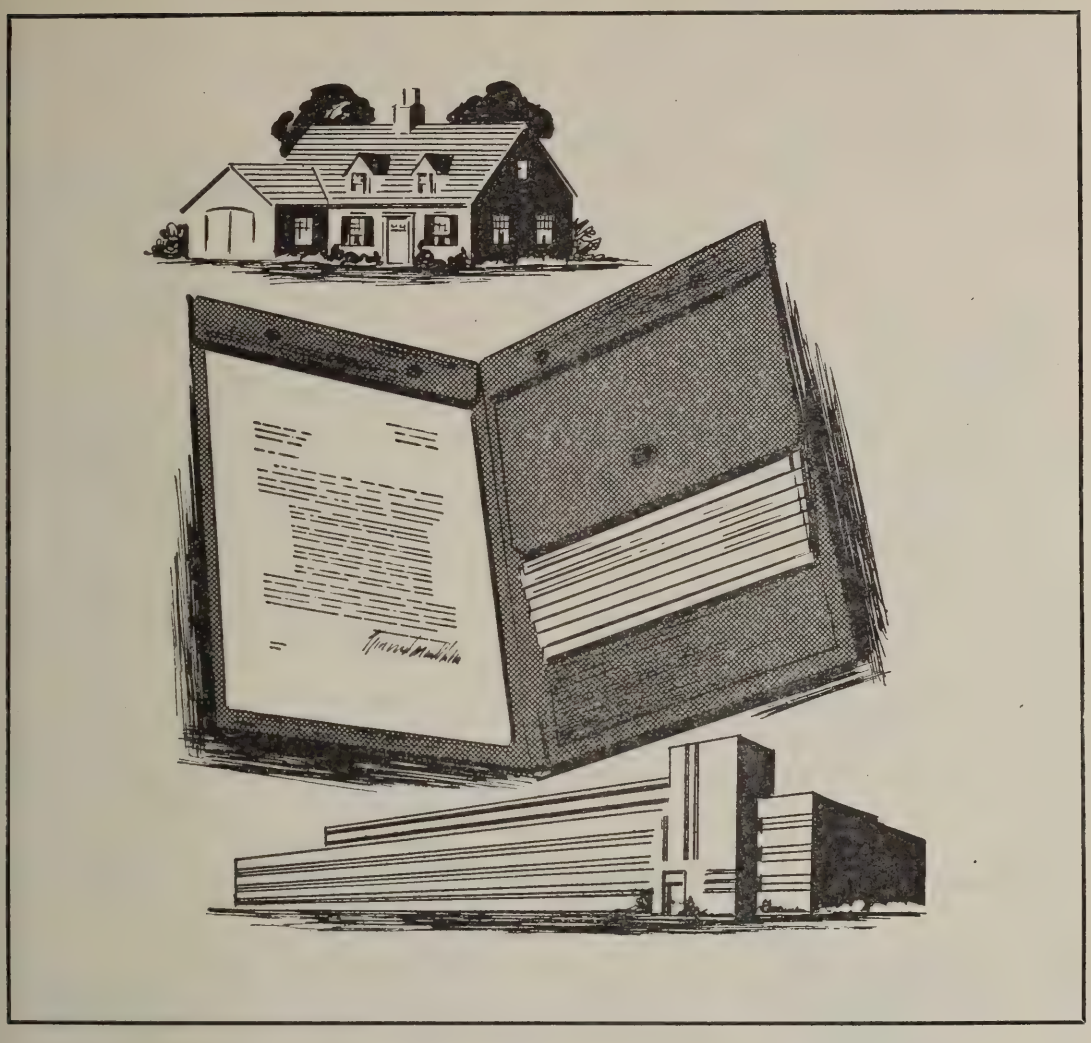
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"We two will lie i' the shadow of
That living mystic tree
Within whose secret growth the Dove
Is sometimes felt to be,
While every leaf that His plumes touch
Saith His Name audibly.

.

"We two," she said, "will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen,
Margaret and Rosalys.

.

"He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abashed or weak:
And the dear Mother will approve
My pride, and let me speak.

"Nous nous reposerons tous deux à l'ombre
De ce vivant et mystique arbre
Dans le feuillage secret duquel on sent parfois
La présence de la colombe,
Pendant que chaque feuille, touchée par ses plumes,
Dit son nom distinctement.

.

"Tous deux nous chercherons les bosquets
Où trône Dame Marie
Avec ses cinq servantes, dont les noms
Sont cinq douces symphonies:
Cécile, Blanchelys, Madeleine,
Marguerite et Roselys.

.

"Il craindra peut-être et restera muet;
Alors, je poserai ma joue contre la sienne,
Et lui parlerai de notre amour,
Sans confusion ni faiblesse,
Et la Chère Mère approuvera mon orgueil,
Et me laissera parler.



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To their citherns and citoles.

"There will I ask of Christ the Lord
Thus much for him and me: —
Only to live as once on earth
With Love, only to be,
As then awhile, for ever now
Together, I and he."

"Elle même nous amènera la main dans la main
A Celui autour duquel toutes les âmes s'agenouillent,
Les innombrables têtes clair rangées
Inclinées, avec leurs auréoles.
Et les anges venus à notre rencontre chanteront,
S'accompagnant de leurs guitares et de leurs citoles.

"Alors je demanderai au Christ, Notre Seigneur,
Cette grande faveur, pour lui et moi,
Seulement de vivre comme autrefois sur terre;
Dans l'Amour;
Et d'être pour toujours, comme alors pour un temps,
Ensemble, moi et lui."

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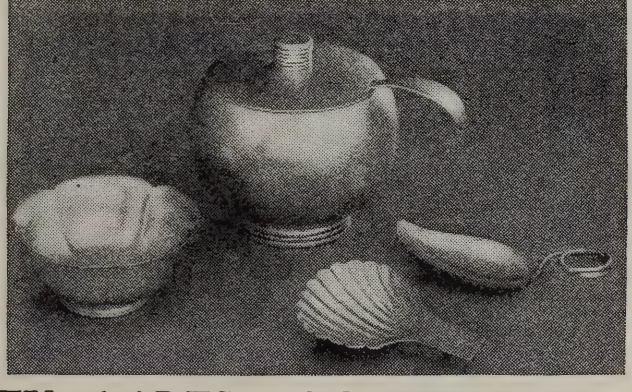
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CHORUS:

She gazed and listened and then said,
 Less sad of speech than mild,—

Elle regarda, prêta l'oreille et dit,
 D'une voix moins triste que douce:

THE DAMOZEL:

"All this is when he comes."

"Tout ceci sera quand il viendra."

CHORUS:

She ceased.
 The light thrilled towards her, fill'd
With angels in strong level flight.
 Her eyes prayed and she smil'd.

Elle se tut:
 La lumière tressaillit de son côté,
Remplie d'un fort vol d'anges horizontal.
 Ses yeux prièrent, elle sourit;

(I saw her smile.) But soon their path
 Was vague in distant spheres:

Mais bientôt leur sentier devint vague
 Dans les sphères distantes.

THE NARRATOR:

And then she cast her arms along
 The golden barriers,
And laid her face between her hands,
 And wept. (I heard her tears.)

Alors, elle jeta ses bras le long
 Des barrières d'or.
Et posant son visage entre ses mains,
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LETTER SCENE (Air of Tatiana) FROM THE OPERA "EUGENE ONIEGIN" (Act I)

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The aria was sung at these concerts, February 19, 1937 by Olga Averino.

RECENTLY I was at Madame Lavrovsky's," wrote Tchaikovsky to his brother Modeste in May, 1877, describing a certain discussion over possible opera subjects — a discussion which was to have far-reaching consequences —— "talked a lot of rubbish, and made the most appalling suggestions. Madame Lavrovsky said nothing and only laughed. Suddenly, however, she remarked: 'What about "Eugene Oniegin"?' The idea struck me as curious, and I made no reply. Afterwards, while I was dining alone at a restaurant, her words came back to me, and, on consideration, the idea did not seem at all ridiculous. I soon made up my mind, and set off at once in search of Pushkin's works. I had some trouble in finding them. I was enchanted when I read the work. I spent a sleepless night; the result — a sketch of a deli-

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cious opera based upon Pushkin's text. The next day I went to Shilovsky, who is now working post-haste at my sketch. You have no notion how crazy I am upon this subject."

Modeste, and those friends whom the composer sought for musical council, by no means echoed this enthusiasm. Pushkin's romantic "novel in verse" was a classic which had its place in Russian affections, but did it not lack every requirement of a successful "grand opera" — a chance for spectacle, for impressive scenery, costumes, declamation, exciting action? It was a simple tale of people such as were to be found in Russian fashionable circles early in the century — a tale of inner significance only — of stressful human emotions. But Tchaikovsky was truly alight with the subject, and not to be dissuaded. He asked for advice, but all that he really wanted was reassurance, and he could dispense even with that. His friends in 1877 probably looked upon this as a decided bit of independence on the part of a composer who, operatically speaking, was decidedly richer in endeavor than in solid achievement. He had made several attempts at the form with indifferent success.

But "Eugene Oniegin" drew Tchaikovsky on with an irresistible impulse. That impulse quite overrode all councils of caution, and as has been known to happen in such cases, ultimately proved to have been entirely right.

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When Tchaikovsky composed with such conviction as this (and only about this opera and the Fourth Symphony, composed almost simultaneously, did he fill his letters with repeated expressions of confidence), there could be no doubt of the result. The early productions of "Eugene Oniegin" were, as predicted, ineffectual. The first performance (in Moscow, January 23, 1881) was in some respects satisfactory, but the applause signified a polite esteem for the composer rather than a response to the inner beauty of the rather featureless and even-tenored score. There were several performances by the Amateur Society at the Hall of the Nobility in St. Petersburg, in the spring of 1883, which hardly attracted public notice. There was a more skillful — in many ways an excellent — production in the same city at the Imperial Opera, October 31, 1884, Napravnik conducting. This time "Eugene Oniegin" had a measure of success, but Cui could write in the press of its "wearisome monotony," and not be alone in his opinion. He concluded that it was "still-born, absolutely valueless and weak." But the ugly duckling grew quickly into a swan as with repeated performances the unobtrusive but inescapable qualities of the opera became apparent to the world. It soon became one of the most successful operas in the Russian theatres, and remained so, bringing its composer an abounding fame, and assuring him a gratifying income for the rest of his days. In this way were the promptings of his "inmost being" vindicated.

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The Oniegin of Pushkin's poem is a social lion, handsome, world-weary, disillusioned. His friend Lensky, a young idealist, unwisely introduces him to his fiancée, Olga Larin, and Olga's sister Tatiana, an innocent and romantic young girl who lives in a world of books and dreams. She is infatuated with Oniegin, writes a letter which is a confession of love, and induces her nurse to take it to him. Oniegin meets Tatiana in her garden. He is quite incapable of understanding her delicacy of character and feeling. He thanks her coldly for the letter, tells her he is not the marrying sort, and with some priggish moralizing about the need for maidenly reserve, he leaves her mortified and crushed. Oniegin flirts with Olga at a ball, is challenged by her fiancé, Lensky. In the duel which follows, Lensky is killed. Years later Oniegin, remorseful for the harm he has done, unexpectedly encounters Tatiana once more, and is surprised to find that she has become a beautiful and fashionable woman of the world, married to a much older man who worships her. Now Oniegin is infatuated with the lady to whom he once condescended, and declares his love. Tatiana is moved to an admission that her old feelings are reawakened, but dishonorable thoughts are impossible to her. She leaves him precipitately and forever.

Tchaikovsky once tried to describe to Madame von Meck what the

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character of Tatiana meant to him. "Tatiana is not merely a provincial 'Miss,' who falls in love with a dandy from the capital. She is a young and virginal being, untouched as yet by the realities of life, a creature of pure feminine beauty, a dreamy nature, ever seeking some vague ideal, and striving passionately to grasp it. So long as she finds nothing that resembles an ideal, she remains unsatisfied but tranquil. It needs only the appearance of a man who — at least externally — stands out from the commonplace surroundings in which she lives, and at once she imagines her ideal has come, and in her passion becomes oblivious of self. Pushkin has portrayed the power of this virginal love with such genius that — even in my childhood — it touched me to the quick. If the fire of inspiration really burned within me when I composed the 'Letter Scene,' it was Pushkin who kindled it."

The text of Tatiana's letter is here quoted in the translation of Babette Deutsch (as published in the collected works of Pushkin, edited by Yarmolinsky). The preceding soliloquy added in the libretto is not in Pushkin's text:

(Tatiana remains for a long time lost in thought; then rises with emotion, wearing an expression of fixed resolve) "Though I should die for it, I've sworn to live first my heart's longing. The silent hopes of years are coming to life; I hear the voice of passion." (She goes to the writing table, writes, then pauses) "No, that will not do. How am I to begin?" (She writes, and stops to read what she has written) "I write to you without thought. Punish me if you will; I shall submit. But if you have a single spark of pity, then you will not abandon me. First I resolved to keep my secret and never give shape to the words!" (She lays the letter aside) "In my heart my love must lie unspoken! — No — it cannot be so! Come what will, I must confess!" (Writes)

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I write you, and my act is serving
As my confession. Why say more?
I know of what I am deserving—
That you should scorn me, or ignore.
But for my wretched fate preserving
A drop of pity, you'll forbear
To give me over to despair.
I first resolved upon refraining
From speech: you never would have learned
The secret shame with which I burned,
If there had been a hope remaining
That I should see you once a week
Or less, that I should hear you speak,
And answer with the barest greeting,
But have one thing, when you were gone,
One thing alone to think upon
For days, until another meeting.
But you're unsociable, they say,
The country, and its dulness, bore you;
We . . . we don't shine in any way,
But have a warm, frank welcome for you.

Why did you come to visit us?
Here in this village unfrequented,
Not knowing you, I would not thus
Have learned how hearts can be tormented.
I might (who knows?) have grown contented,
My girlish dreams forever stilled,
And found a partner in another,
And been a faithful wife and mother,
And loved the duties well fulfilled.

Another! . . . No, I could have given
My heart to one, and one alone!
It was decreed . . . the will of Heaven
Ordains it so: I am your own.
All my past life has had one meaning—
That I should meet you. God on High
Has sent you, and I shall be leaning
On your protection till I die . . .
You came in dreams: I feared to waken,
I loved your image even then;
I trembled at your glance, and when
You spoke, my very soul was shaken.
Only a dream? It could not be!
The moment that I saw you coming,
I burned, my pulses started drumming,
And my heart whispered: it is he!
Yes, deep within I had the feeling,
When at my tasks of charity,
Or when, the world about me reeling,
I looked for peace in prayer, kneeling,
That silently you spoke to me.

Just now, did I not see you flitting
Through the dim room where I am sitting,
To stand, dear vision, by my bed?
Was it not you who gently gave me



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A word to solace and to save me:
The hope on which my heart is fed?
Are you a guardian angel to me?
Or but a tempter to undo me?
Dispel my doubts! My mind's awhirl;
Perhaps this is a mad delusion,
The folly of a simple girl:
Fate plans a different conclusion . . .
So be it! Now my destiny
Lies in your hands, for you to fashion;
Forgive the tears you wring from me,
I throw myself on your compassion . . .
Imagine: here I am alone,
With none to understand or cherish
My restless thoughts, and I must perish,
Stifled, in solitude, unknown.
I wait: when once your look has spoken,
The heart once more with hope will glow,
Or a deserved reproach will show
The painful dream forever broken!

Reread I cannot . . . I must end . . .
The fear, the shame, are past endurance . . .
Upon your honor I depend,
And lean upon it with assurance . . .

The important place which the writings of Pushkin have occupied in the consciousness of the Russian people for a century past is well indicated by the number of operas which Russian composers have based upon his works. Glinka's opera, "Russlan and Ludmilla," written just after the poet's death, was the first of them. This opera, together with Dargomijsky's setting of "The Stone Guest," became models for the nationalist school at St. Petersburg. Rimsky-Korsakov, contrived operas out of three of Pushkin's poems: "Mozart and Salieri," the "Tsar Saltan," and "The Golden Cock." Moussorgsky turned to Pushkin for his "Boris Godounov" and César Cui made a setting of "The Captain's Daughter." In Moscow, Tchaikovsky found subjects for four operas in the texts of Pushkin: "Eugene Oniegin," "Pique Dame" (from the short story in prose), "Mazeppa" (based on Pushkin's "Poltava"), and "Voyevode." Rachmaninoff made an opera from "The Covetous Knight," and another, "Aleko," from the poem "The Gypsies." Stravinsky's opera-bouffe "Mavra" is derived from Pushkin's novel in verse, "Kolumna's Little House."

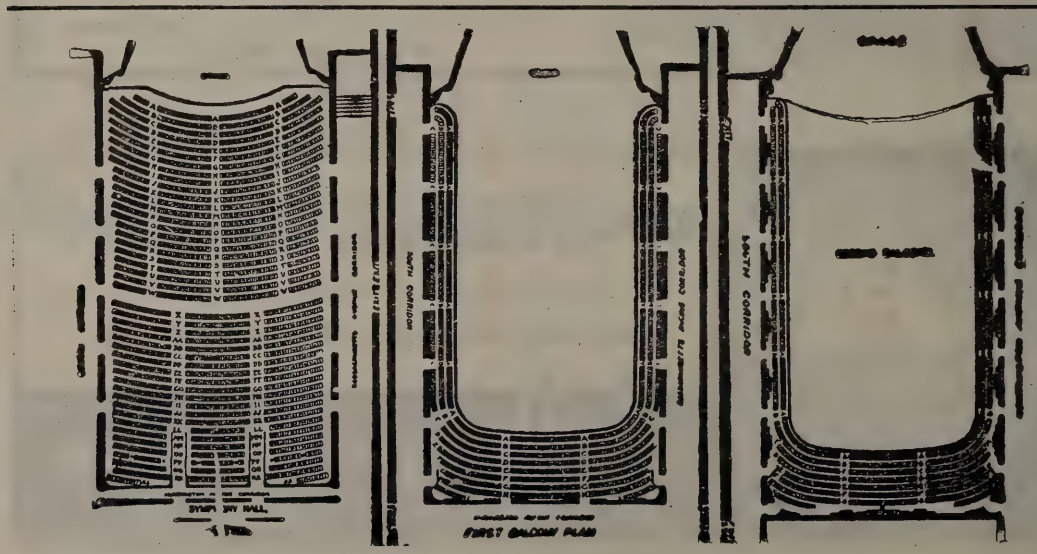
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"FRANCESCA DA RIMINI," FANTASIA, *Op.* 32

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky's Fantasia on "Francesca da Rimini" was completed in November, 1876. The first performance took place on February 25, 1877, at the tenth symphony concert of the Russian Music Society in Moscow, conducted by Nicholas Rubinstein.

A performance of the Fantasia is on record as having been given by the Philharmonic Society in New York, Adolph Neuendorff conductor, December 21, 1878. The first performance in Boston was by the Philharmonic Society of Boston, Bernard Listemann conductor, December 31, 1891. The first performance by the Boston Symphony Orchestra was on November 2, 1895. The most recent performance in the Friday–Saturday series was on April 5, 1946.

The orchestration includes three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two *cornets-à-piston*, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, harp and strings. It is dedicated to Serge Taneiev.



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TCHAIKOVSKY, looking around for a suitable subject for an opera in the year 1875, received from K. T. Zvantsev a libretto based on the story of "Francesca da Rimini." But the composer, enthusiastic over the recently completed score of Bizet's "Carmen," of which he had been sent a copy, had undergone a revulsion from the romantic figures customary in operas, and a yearning for realism. Nevertheless the dramatic possibilities of the love and the eternal punishment of Francesca and Paolo as told in Dante's "Inferno" seized upon his imagination. He wrote to his brother Modeste from Paris in July, 1876: "Early this morning I read through the Fifth Canto of the 'Inferno,' and was beset by the wish to compose a symphonic poem, 'Francesca da Rimini.'" On October 14, he wrote again: "I have just finished the composition of a new work, a symphonic fantasia — 'Francesca da Rimini.' I have worked at it *'con amore,'* and believe my devotion has been successful. With regard to the whirlwind, perhaps it might correspond better to Doré's picture. It has not turned out quite what I wanted. However, an accurate estimate of the work is impossible so long as it is neither orchestrated nor played." The *première* at Moscow on February 25 of the following spring brought an enthusiastic reception for the piece, and two further performances in the following month. When "Francesca" was brought forward by Bilse in Berlin in the following season, Tchaikovsky, who had been for the most part either ignored or dismissed in central Europe, was honored by a sharp division of criticism, in which Hans von Bülow and Moszkowski were on his side.

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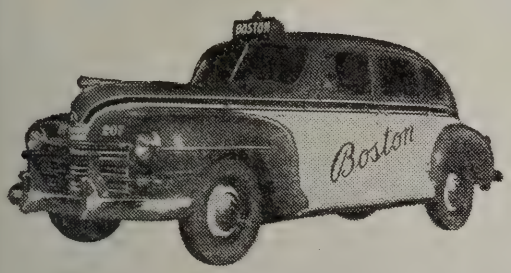
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In his Fantasia, Tchaikovsky depicts in the opening portion, "The gateway to the Inferno — the tortures and agonies of the condemned."* There are rushing scales, as of violent winds. Francesca and Paolo, as punishment for the guilty love in which they died, must be whirled about while locked in each other's embrace. The middle section, *andante cantabile,* divulges a plaintive clarinet solo over *pizzicato* strings. "Francesca tells the story of her tragic love for Paolo." There is a return to the infernal orchestral storm: "The turmoil of Hades. Conclusion." The first movement, "Inferno," of Liszt's "Dante" Symphony, composed some twenty years earlier, also sets forth tempestuous music, relieved by a melodic *andante,* in which the voice of the clarinets suggests the same piteous narrative of Francesca. The opening words, *"Nessun maggior dolore,"* are printed in Liszt's score at this point, not to be sung, but as an identification.

Francesca, daughter of Guido da Polenta, Prince of the Italian town of Rimini, was given in marriage by her father to Giovanni Malatesta, a respected military leader, who was nevertheless a cripple and repulsive in features. Giovanni had brothers, of whom Paolo, known as *"Il Bello"* on account of his comeliness, fell in love with his sister-in-law, and was loved in return. The husband found the two embracing, and in anger rushed upon Paolo. Francesca threw

*The quoted phrases are those which Tchaikovsky supplied for the printed programmes when his music was performed on various occasions in Russia. This information was furnished by Ossip Gabrilowitsch, who heard the work many times there.



herself between the two brothers, and her husband's dagger pierced her breast. "He withdrew the dagger," in the words of Boccaccio, "and again struck at Paolo and slew him; and so, leaving them both dead, he hastily went his way and betook himself to his wonted affairs; and the next morning the two lovers, with many tears, were buried together in one grave." This happened about 1288, at the time of Dante's young manhood. Boccaccio in the next century, writers and painters of later times, have made the tale a subject for their imagination.

Camille Saint-Saëns, in his *"Portraits et Souvenirs,"* has described Tchaikovsky's "Francesca da Rimini," and compared it with Liszt's "Dante Symphony":

"Piquant charms and dazzling fireworks abound in Tchaikovsky's *Francesca da Rimini,* which bristles with difficulties, and shrinks from no violence of effect. The gentlest and kindest of men has let loose a whirlwind in this work, and shows as little pity for his interpreters and hearers as Satan for sinners. But the composer's talent and astounding technique are so great that the critic can only feel pleasure in the work. A long melodic phrase, the love-song of Paolo and Francesca, soars above this tempest, this *bufera infernale,* which attracted Liszt before Tchaikovsky, and engendered his Dante Symphony. Liszt's Francesca is more touching and more Italian in character than that of the great Slavonic composer; the whole work is so typical that we seem to see the profile of Dante projected in it. Tchaikovsky's art is more subtle, the outlines clearer, the material

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more attractive; from a purely musical point of view the work is better. Liszt's version is perhaps more to the taste of the poet or painter. On the whole, they can fitly stand side by side; either of them is worthy of Dante, and as regards noise, both leave nothing to be desired."

In Canto V of the "Inferno," Dante is led by Virgil into the second circle of Hell, where are confined the souls of those who died in a moment of seizure by carnal sin. "I had come into a place mute of all light, that bellows as the sea does in a tempest, if it be combated by contrary winds. The infernal hurricane which never rests carries along the spirits with its rapine; whirling and smiting, it molests them. When they arrive before its rush, here are the shrieks, the complaint, and the lamentation. . . . And as their wings bear along the starlings in the cold season in a large and full troop, so did that blast the evil spirits; hither, thither, up, down, it carries them; no hope ever comforts them, neither of repose, nor of less pain."* Virgil points out familiar figures among those who are swept along by the tempest, which symbolizes the tempest of their own passion. There are Semiramis, Helen, Dido, Cleopatra, Achilles, Paris, Tristan. But Dante is moved to a bewildering pity at the sight of "two that go together, and seem to be so light upon the wind." As the wind swayed them in his direction, he called to them. "As doves, called by desire, with

*Translation of Charles Eliot Norton (Houghton and Mifflin Co.)

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wings open and steady, come through the air borne by their will to their sweet nest, these issued from the troop where Dido is, coming to us through the malign air, so strong was the compassionate cry. . . . Then I turned to them and spoke, and began. 'Francesca, thy torments make me sad, and piteous to weeping. But tell me, at the time of thy sweet sighs, by what and how did love concede to thee to know thy dubious desires?' "

And this is Francesca's answer (which is quoted in the original Italian at the head of the score): " 'There is no greater woe than the remembering in misery happy time, and that thy Teacher knows. But, if thou hast so great desire to know the first root of our love, I will do like one who weeps and tells.

" 'We were reading one day, for delight, of Lancelot, how love constrained him. We were alone and without any suspicion. Many times that reading urged our eyes to meet and took the color from our faces, but only one point was it that overcame us. When we read of the longed-for smile being kissed by such a lover, this one, who never shall be divided from me, kissed my mouth all trembling. Gallehaut was the book, and he who wrote it. That day we read no farther in it.'

"While the one spirit said this, the other was so weeping that through pity I swooned."





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with historical and descriptive notes by

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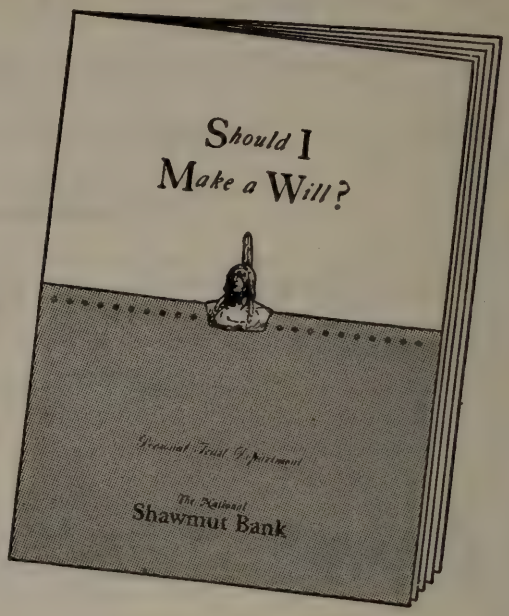
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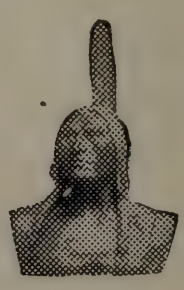
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Dr. Koussevitzky's Address to the "Bohemians"

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DR. KOUSSEVITZKY'S ADDRESS TO THE "BOHEMIANS"

When the "Bohemians" gave Serge Koussevitzky a testimonial dinner in the Waldorf-Astoria Ballroom, New York, December 21, 1947, he responded as follows:

The Bohemians are an organization unique in its kind, in spite of the fact that clubs and gatherings of artists exist in every large center of the world. For instance, in Moscow there was a club called "Sreda" which means Wednesday. Why Wednesday? Because the Moscow-artists selected Wednesday as their meeting-day of the week. There I used to meet with Russian writers, poets and musicians — Tchekhov, Gorki, Brussoff, Balmont, A. Tolstoy, Chaliapin, Scriabin and others.

In France it was in the famous Café "Le Pré Catalan" in the Bois de Boulogne that I met, among others, D'Annunzio, Debussy, Ravel, Paul Dukas, Picasso.

The gathering place in Berlin was a large, tavern-like room where I first met F. Busoni, Godowski, Eugene D'Albert, Halir, Moïssi and many others.

All these places were usually crowded, the atmosphere warm with friendly, witty talk and fiery discussions, always animated and rewarding.

However, nowhere else in the world is there a club organized along the same lines as the Bohemians.

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Olin Downes in his article of two weeks ago outlined it so splendidly and brilliantly that I can only emphasize the example set by the Bohemians as an organization of artists that can exist and expand without noise and publicity, yet function with remarkable results for a common benefit and cause.

The Bohemians are to be warmly congratulated for carrying out so nobly and wonderfully the traditions established forty years ago by its first members and founders.

Since the beginning of this century inconceivable changes have taken place in the hierarchy of the world. Accordingly, the standing of the artist of yesterday and the artist of today is not to be compared.

When I was honored by the Bohemians soon after I arrived in America (twenty-four years ago), I said that I was happy to contribute to the building of the musical culture in this country.

Today, I am an American myself and proud of it, because there is not another country in the world where musical culture could have grown so rapidly and with such prodigious progress.

It is true that we do not yet have a Beethoven . . . but we have a wealth of musical culture. America, indeed, holds the torch of the heritage bestowed upon her by the Old World.

And now, if you permit, I should like to take the opportunity to say what I believe is the position of the artist today.

There is still the notion that "The Bohemians" are a gathering of jolly, light-hearted artists who come together to have a good time. One should not forget that the Bohemians, as a gather-

ing of artists, are also a gathering of the élite of society who carry the cult of beauty, the light of joy and the essence of culture to the world.

Without false modesty, I shall state my belief that the artist is *the soul of the world* and *the beacon of life.*

I further believe that the place of the artist, his rôle and stature in present-day society should rise to a higher mark to equal the preëminence of his gift, influence and potential powers. If the mark is not reached — let us not blame society, — let us blame ourselves.

To hold the position in society to which the artist belongs, he must be closely and actively associated to life and to its political, economic and social structure.

Just as science and philosophy, detached from life, face the danger of growing abstract to the point of aridity, — thus, art divorced from life, remains a dream — a soul without a body.

In the 19th Century the artist could be a dreamer.

In the 20th he should awaken to a full consciousness, react to the pulsation of life, vibrate with every chord and nerve-fibre of the world.

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The world today needs our daring efforts. It needs our optimism, our vision and our faith.

Let us not fold arms and concede that the world drifts to a decline.

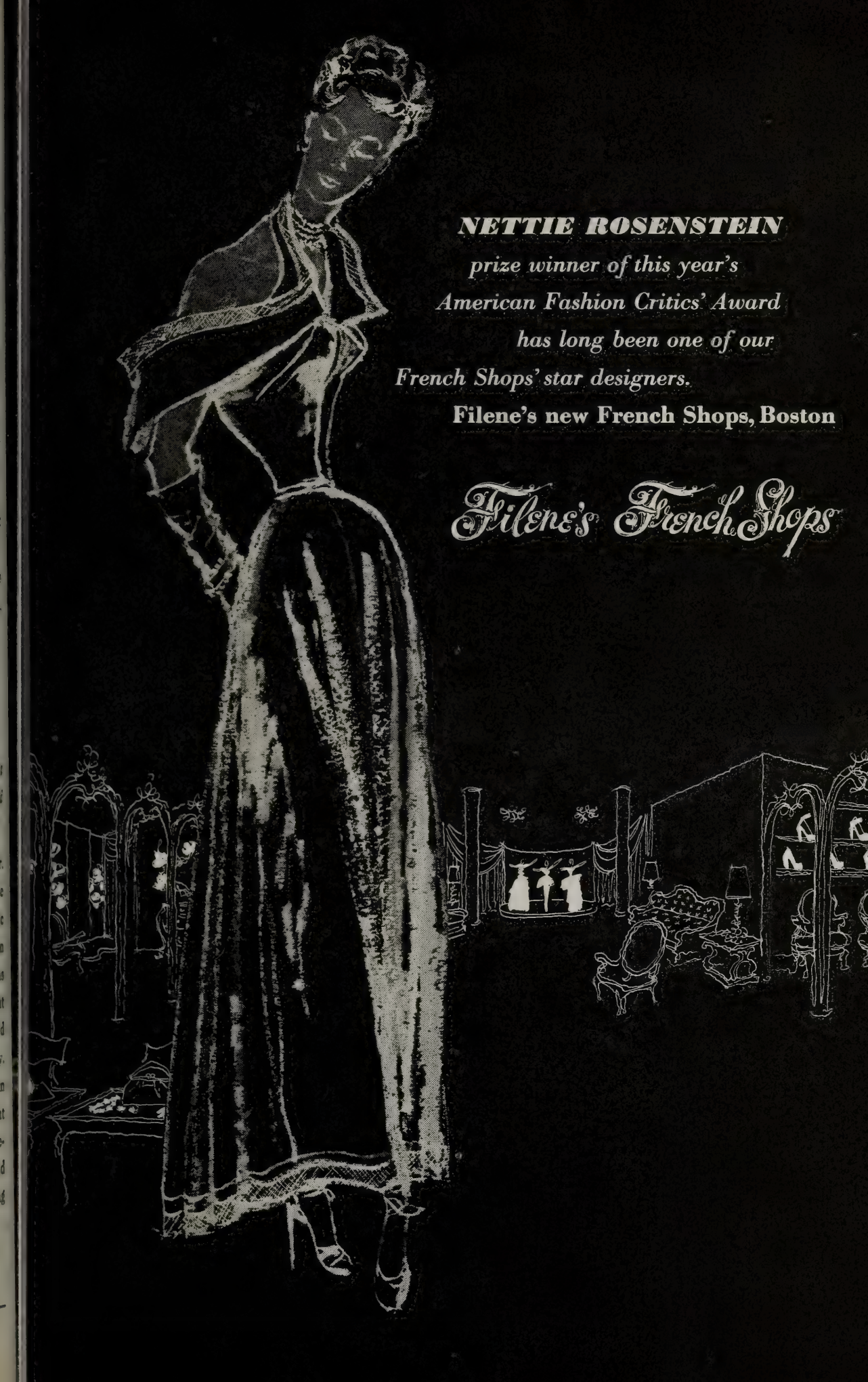
Like Biblical Jacob wrestling in his dream, let us step forward and strive, and ascend the ladder of our dream.

• • •

PROKOFIEFF

The following item about the latest activities of Serge Prokofieff is reprinted from the "New York Times" —

Serge Prokofieff has had a busy year. In a letter received recently by the Am-Rus Division of the Leeds Music Corporation, he describes no fewer than five compositions on which he has worked this year. His most important new works, he says, are a Violin and Piano Sonata and his Sixth Symphony. The Sonata was originally conceived in 1938. The New Symphony is in E-flat minor. He sketched two of the movements a year ago and the third and final one last summer. He is working on the orchestration now.


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SATURDAY EVENING, JANUARY 10, *at* 8:30 *o'clock*

PISTON.....Symphony No. 3

I. Andantino
II. Allegro
III. Adagio
IV. Allegro

(*First performance*)

PROKOFIEFF.....Violin Concerto No. 1, *Op.* 19

I. Andantino
II. Scherzo
III. Moderato

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

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SYMPHONY NO. 3

By WALTER PISTON

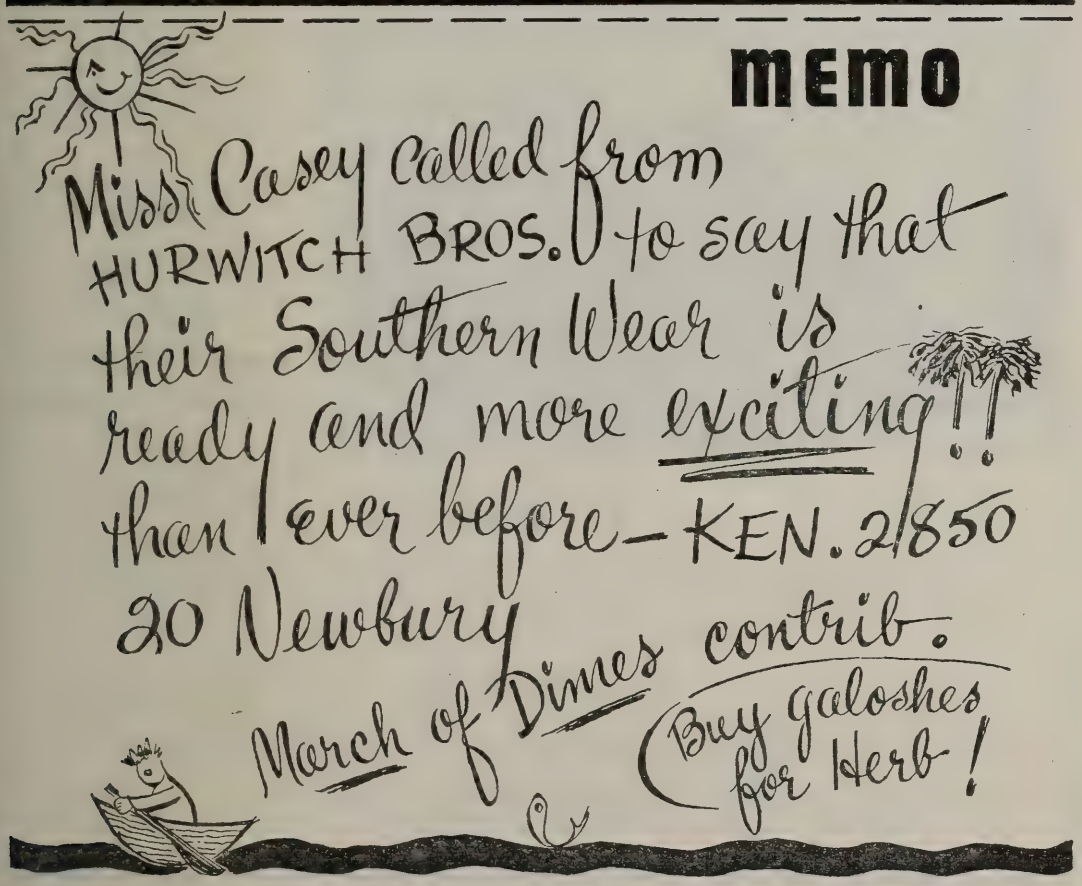
Born in Rockland, Maine, January 20, 1894

Walter Piston completed his Third Symphony at South Woodstock, Vermont, in the summer of 1947. He composed it by commission of the Koussevitzky Music Foundation and dedicated the score "To the Memory of Natalie Koussevitzky."

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drum, cymbals, triangle, xylophone, glockenspiel, two harps, and strings.

THE First Symphony by Piston was introduced by this orchestra March 8, 1938, the composer conducting. The Second Symphony was performed here March 6, 1944, when G. Wallace Woodworth was the guest conductor. The new symphony is here having its first performances. Mr. Piston has kindly provided the following analysis:

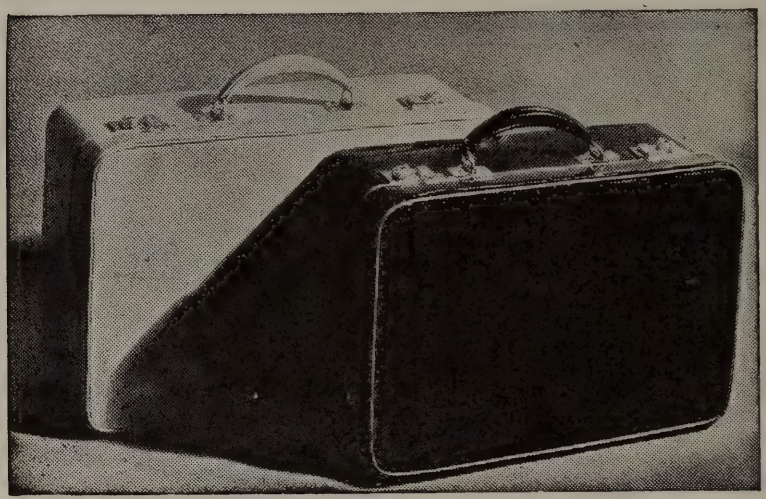
I. *Andantino* 5-4 — based on three thematic elements: the first heard as a melody for the oboe; the second, more sombre in character, played by horn, clarinets, and English horn; the third, soft chords for brass. These ideas are developed singly and in combination to form a prelude-like movement. Tonality C.



II. *Allegro* 2-4 — a scherzo, in three-part form. The theme, stated by violas and bassoons, is treated in contrapuntal, imitative fashion. The middle part is marked by the melody for flute, accompanied by clarinets and harps. Tonality F.

III. *Adagio* 4-4 — the movement has four large and closely connected sections, or rather "phases" of the musical development. The first of these is the statement by the strings of the theme, which is in three parts (part one by violins, part two by violas and 'celli, part three by all except basses). The second section is a variation of the theme, with woodwinds and harps predominating. The third section, starting with basses and 'celli, builds up to the climax of the movement, and the final section returns to the original form of the theme, played by solo viola, the closing cadence recalling the variation by clarinet and bassoon. Tonality G.

IV. *Allegro* 3-4 — a three-part form similar to that of a sonata-form movement. There are two themes, the first being developed fugally in the middle section. The second theme is march-like, first heard in oboes and bassoons, over a staccato bass, and later played by full brass at the climax of the movement. Tonality C.



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The symphonic works of Walter Piston have in a number of cases been first performed by the Boston Symphony Orchestra: Symphonic Piece (1928); Suite for Orchestra (1930); Concerto for Orchestra (1934); Symphony No. 1 (1938). Other works first performed elsewhere but played at these concerts are Concertino for Piano and Chamber Orchestra (1937); Violin Concerto (1940); Sinfonietta (1941); Prelude and Allegro for Organ and Strings (1943); Symphony No. 2 (1944). The Third String Quartet, first performed at the Symposium on Criticism at Harvard last spring, is the latest of a number of outstanding works in this medium. The music for the Ballet "The Incredible Flutist" was introduced at the Boston Pops (1938). Notable products of Mr. Piston's career as educator are his invaluable books on "Harmony" (1941) and "Counterpoint" (1947), published by W. W. Norton.

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CONCERTO FOR VIOLIN AND ORCHESTRA, *Op.* 19

By SERGE PROKOFIEFF

Born in Sontsovka, in the Ekaterinoslav Government, on April 23, 1891

Prokofieff composed his First Violin Concerto in 1913. It was first heard ten years later, when Serge Koussevitzky introduced it at a concert in Paris on October 18, 1923 (the soloist was Marcel Darrieux). The first performance in this country was by the Boston Symphony Orchestra on April 24, 1925, when Richard Burgin took the solo part. A second performance was given December 14, 1928, when Lea Luboshutz was the soloist. The most recent performance was on November 8, 1935, when Joseph Szigeti played the solo part and Mr. Burgin conducted.

The orchestral score was written for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, snare drum, tambourine, harp, and strings.

THE concerto is in the "violinist's key" of D major. It has no aspect of a display piece; is innocent of cadenzas or the bravura style. The orchestral part is of symphonic interest and in no sense an accompaniment, nor is there any of the traditional echoing of passages between *solo* and *tutti*. The solo part takes the form, in each movement, of a rapid and continuous figuration which might have a classical counterpart in the *perpetuum mobile,* a close-woven embroidery of notes, which is part of the general texture of the music. The violin,

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opening with a contemplative *sognando, andantino,* soon develops into running figures of sixteenth and later thirty-second notes. In the *scherzo, vivacissimo,* the soloist maintains a swift musical spinning, with rhythmic accentuations, leaps between the low and high register of the instrument, ascending glissandi, high harmonics. The finale, in a more lyrical *moderato,* develops scale passages, figures similar to those which have gone before; finally with altitudinous trills, the solo part soars and poises upon its high D.

ISAAC STERN

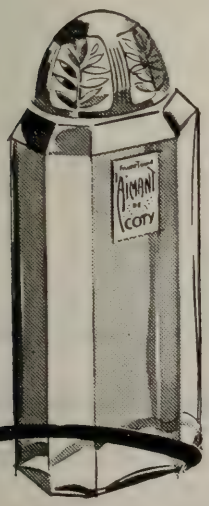
ISAAC STERN, who is now twenty-seven, was born in Kriminiesz, Russia. Taken by his parents to San Francisco as an infant, he studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He also studied in New York with Louis Persinger. His career as a concert violinist may be said to have begun in 1937, although it was not until 1943 that a concert in Carnegie Hall opened the way to general recognition. It is interesting to note that he provided the actual playing in the recent Hollywood film "Humoresque" for a part acted by John Garfield.





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WALTER PISTON

By ELLIOTT CARTER

In "The Musical Quarterly" for July, 1946, Elliott Carter made a comprehensive study of Walter Piston and his works. A part of this article is here quoted:

FOR the past twenty years Walter Piston has devoted himself, with a consistency of purpose and conviction rare in our rapidly changing times, to one of the central problems of purely instrumental composition. From his earliest available work, Three Pieces for Flute, Clarinet, and Bassoon, in which he reveals himself already skilled and imaginative in the contemporary idiom, his major concern has been the creation of valid and imaginative concert music in the larger forms. It is hard to think of another composer of importance as prolific as he who has written so few theatrical and vocal works. For those remembered primarily for their instrumental music usually have a considerable list of less abstract and more literary works -- operas, ballets, choral or vocal music, or incidental scores for

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the theatre or the films — to their credit also. But Piston, so far, seems satisfied with his single short choral piece and his one ballet and has focused his energies on a considerable series of pieces with such soberly appropriate titles as "Symphony," "Sonata for Violin and Piano," "Prelude and Fugue," and the like.

Through the years when the "avant-garde" moderns were busy exploring fantastic new sounds and sequences, often under the inspiration of literary and theatrical ideas, through the early thirties when a new wave of nationalism and populism startled many into thinking that the concert hall with its museum atmosphere was finished as a place for living new music, down to the present more conservative situation, Piston went his own way. He stood firmly on his own chosen ground, building up a style that is a synthesis of most of the important characteristics of contemporary music and assimilating into his own manner the various changes as they came along. As a result of this tireless concentration combined with rich native musical gifts, his works have a uniform excellence that seems destined to give them an important position in the musical repertory.

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On surveying the course of his life, one is impressed by this quality of integration and direction. Once his particular field was decided on, the rest of his career was organized to suit. The rather speculative enterprise of uniting the different styles of contemporary music into one common style and using this in an ordered and beautiful way needs the peacefulness and sense of long-term continuity nowadays more frequently found in a university than elsewhere. Besides, as is well known, composing large works for the concert hall is one of the most unremunerative, though highly honored, fields of music in this country. It requires, therefore, a fairly steady source of outside income at least during its maturing stages if not afterwards, as well as a considerable amount of uninterrupted time. Few positions outside the academic world offer these advantages, and a university provides a place where long-range consideration of questions of broad scope are the rule rather than the exception. All these considerations must have determined Piston on an academic career. Before he decided, he tried out several alternatives, until he became more aware of his own capabilities as a musician. Once having decided, he took up a modest and quiet life as a composer on Belmont Hill overlooking Cambridge and Harvard, the scene of his teaching career.

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His paternal grandfather, the one Italian member of his otherwise typically "down East" family, had died when Piston was born in Rockland, Maine, in 1894. Life in a small community being what it is, the Italian heritage had already been considerably erased. "Pistone" was changed to "Piston" and the composer's father, though half Italian, only knew how to count up to five in the foreign language. Like most Americans, the composer had little or no music at home, although several years after his family moved to Boston in 1905, the father bought young Walter a violin and his brother a piano. Up to this time, his innate musical abilities had had no chance to develop. But while he was teaching himself to play on both the piano and the violin, music began to assert its ascendency. Engineering, which he was studying in vocational high school, soon lost its interest. When Piston first played a march among the violins of the school orchestra, he immediately fell in love with music, but could not make up his mind to pursue it professionally until he had more training.

From this time until he was twenty-six, he tried different plans. First he made up his mind to be an artist, giving up the draftsman's position with the Boston Elevated Company he had taken on graduation from high school in 1912. Then he wavered several years between being a painter or a musician. During this time, he studied the



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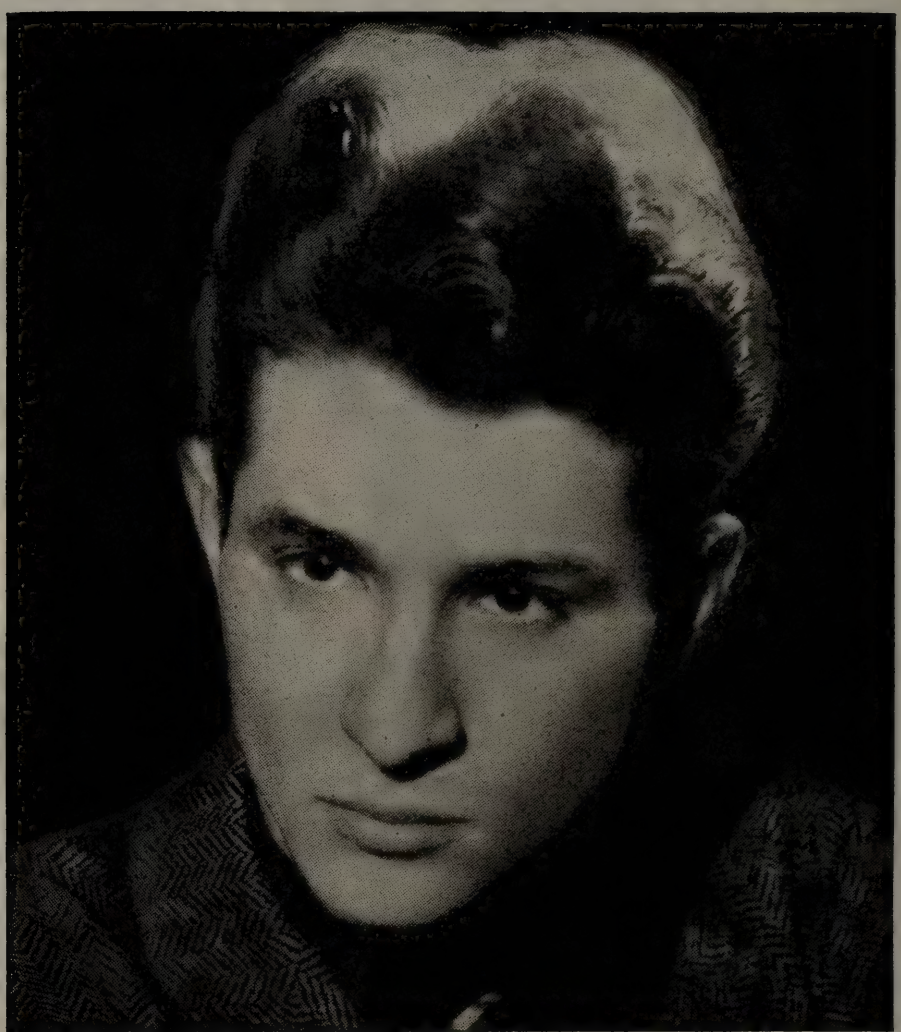
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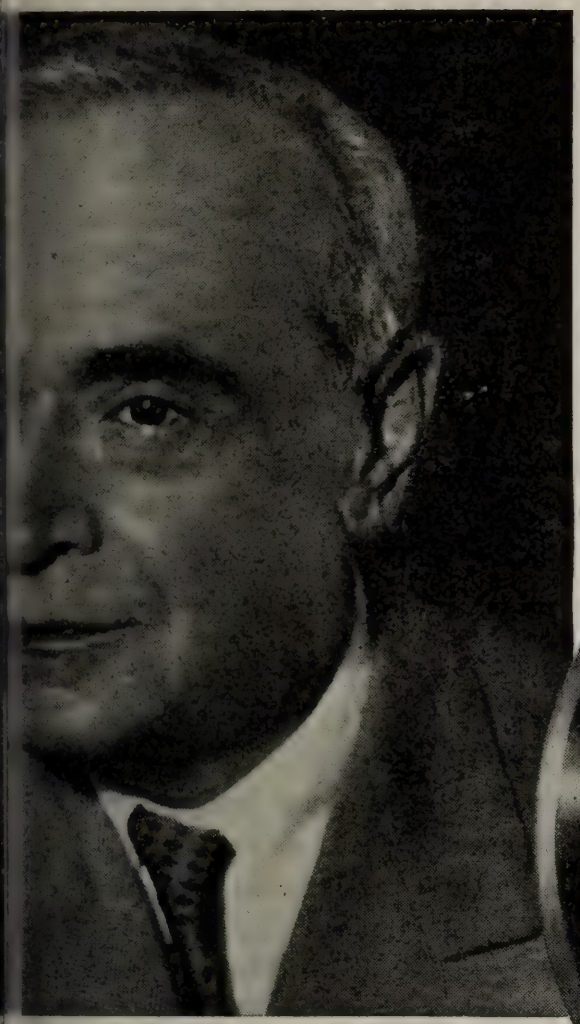


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violin with various teachers and earned his living playing in cafés, restaurants, and dance-halls. In this way he acquired the intimate feeling for popular music that flavors many of his compositions. At twenty-two, still undecided, he went to the Massachusetts Normal Art School, where tuition was free. Here he came in contact with French art through his teachers and began to look towards Paris, where he later went to study.

This inclination towards French culture, which still slightly tinges his compositions, was reinforced by many impressions during Piston's student years. Rabaud and then Monteux succeeded Karl Muck as conductor of the Boston Symphony in 1918 and a great deal more new French music began to be heard. Boston had always been cosmopolitan in its relation to European cultures and France had frequently been favored. Puvis de Chavannes had crossed the Atlantic to paint his frescoes in the Boston Public Library. Edward Burlingame Hill had studied in Paris and Henry F. Gilbert had made a pilgrimage to France on a cattle boat to hear *Louise*. There was, in fact, considerable precedent for a musician living in Boston to be attracted to the French tradition, and Piston's own personal qualities, his love of proportion and restraint as manifest in his compositions as in his elegantly penned manuscripts, predisposed him to regard this tradition with respect.

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approaches every aspect of his art, from the type of pen to use in copying to the construction of a symphonic movement.

After the war, he resumed the study of the violin, hoping eventually to take a place in the string section of the Boston Symphony Orchestra. But the prospect of being a professional performer did not attract him as much as the possibility of entering upon an academic career — a possibility opened up by his studies in counterpoint with Dr. Davison of the Harvard Music Department. Davison recognized his unusual abilities and was anxious to enroll him as a regular student.

Thus, in the fall of 1920, at the age of twenty-six, already married to the painter, Kathryn Nason, Piston became a freshman at Harvard. To support the newly formed ménage, he continued fiddling for a living and also helped as an assistant in music classes at the college.

About this time, the placid routine of college music teaching began to be disturbed by the strangeness of the new music. Few had the vision of Hill, who kept his annual course in modern French music up to date with the latest scores from Paris. Almost no theory teacher had yet thought of renovating his courses to keep pace with contemporary music, which Piston was later to do. Students were beginning to bring in compositions that seemed to flout every idea



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that teachers believed in. No one had ever before doubted the pedagogical usefulness of the Beethoven sonatas. Yet one pupil raised a protest on being asked to analyze one, saying that he could not even bear to play it over. One of Piston's fellow-students, Virgil Thomson, arranged a performance of Erik Satie's *Socrate* that is still talked about. But Piston was not among the dissidents. He applied himself to his studies so assiduously that he graduated *summa cum laude.*

It was not only through the ructions of classroom revolutionaries that Harvard was feeling the impact of the First World War. Several different trends expressed themselves in books by a few of the professors and give a deeper insight into the temper of the time. Internationalism was stressed as an antidote to the narrow isolationism keeping us out of the League of Nations. Ideas sprouted up here that opened the way for new developments in music in this country parallel to those taking place abroad. It was a short step to an international style in music, a common, exportable language interesting to musicians all over the Western World and subordinating the national and personal. And this language was to serve the purposes of serious art that does not rest on local color and that aims at universal validity. Such ideas were given particular consideration at this time, although they were not new. Edgar Allen Poe, for instance, had



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made such statements as: "the world at large" is "the only proper stage" for both reader and writer. It is because Piston's music moves on this stage with such mastery that it is so highly regarded by many Europeans.

Rejection of the Romantic gestures and emotional attitudes of the 19th century also marks the music of the time. This was absorbed by Piston along with other characteristics of modern music, but only in certain respects. He has not been affected by the various types of return to the primitive and childlike, or by the modern methods of pastiche which ape the mannerisms of other styles, past and present. Only occasionally does he follow rhythmic and melodic patterns derived from older music, such as that of Bach in the first movement of the Concerto for Orchestra, although this is purely modern in feeling and is not a comment on the older style but a direct expression of a character somewhat akin to that of a Brandenburg Concerto. Piston's use of classical forms closely related to those of Bach, Mozart, and Beethoven, as well as his sense of order and propriety, characterize his reaction to this trend.

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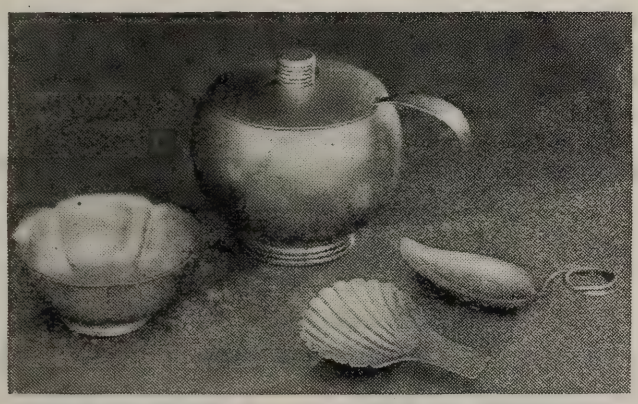
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Leaving the intellectually active atmosphere of Harvard, Piston, on graduating, went to Paris on a Paine Fellowship, intending to complete a thorough technical and professional training at the Conservatoire. When he was refused admission because he was thirty years old, he turned to Nadia Boulanger as one of the few outstanding teachers of the time who were sympathetic to contemporary music. By this time he was completely won over to new music and, following all the performances of recent works, studying scores, he was able to master

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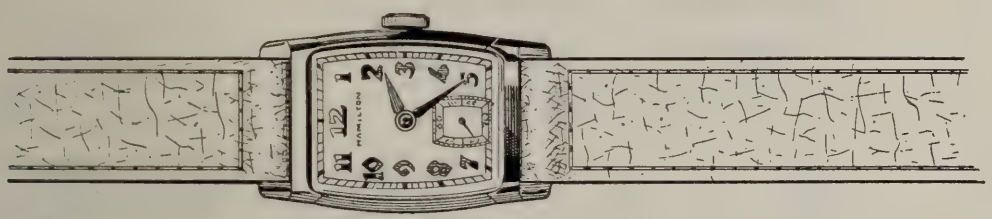
many of its techniques. His first works were played in Paris and when in 1926 he returned to Harvard, where he has taught ever since, he brought with him the Three Pieces for Flute, Clarinet, and Bassoon which Paul Dukas had called "Stravinskistes." These impressed many forward-looking musicians at once. Starting as an instructor, he rose to an associate professorship and the chairmanship of the music department. Afterwards, he relinquished the latter office because it interfered with his composing. He became a full professor in 1944. Working at his composition modestly and seriously, he has gradually gained prominence in the quiet way that characterizes all of his actions, so that Slonimsky in 1945 was justified in saying: "In the constellation of modern American composers, Walter Piston has now reached the

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stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity."*

So far, I have indicated the quality of Piston's native musical gifts, his love of *métier,* his openness to new developments, and his continuous devotion to the high principles of purely instrumental music. His early predilection for French culture, fortified by various trends in Boston and Harvard, led him to study in France, and several ideas that were stressed in the post-war period, such as internationalism and anti-Romanticism, helped to crystallize his relationship to musical tradition. The nature of this relationship, so important a part of his musical personality, becomes apparent when we consider his point of view as a teacher.

The impact on music schools of the contemporary, and of the older periods brought to light by musicologists, demanded a complete revision of courses in music theory. Aims had to be redefined and new means of presentation to be devised. As a progressive new theory teacher Piston tackled this problem and went to its core, attacking it in much the same analytic way that he applied to the

* Program notes for a concert of The Civic Symphony Orchestra of Boston, Paul Cherkassy, Conductor, April 18, 1945.

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study of contemporary scores. The standardized academic routine which taught harmony and counterpoint according to outmoded and unimaginative textbooks, insensitive to the beauties of the great composers' use of these materials, seemed more sterile than ever as students came to know many different kinds of music. A thorough analysis of the use of harmony and counterpoint by the great composers particularly of the thorough-bass period seemed indicated as a point from which to branch out. In his books, *Harmony, Principles of Harmonic Analysis,* and *Counterpoint* (in preparation), Piston points out many important factors at work in older music, giving examples from actual scores and devising exercises to supplement these. He dwells on the problem of rhythm, especially of the rhythmic change of harmony, which so often enlivens contrapuntal rhythms without coinciding with them. He shows the relation of strong and weak progressions to strong and weak beats. In his own music a wide use of these principles greatly animates the motion. His plan is to continue this series of writings with a book on contemporary styles.

His books, like his articles in magazines such as *Modern Music,* have a smooth and closely packed, thoughtful style that is in direct contrast to the dogmatic systematization of older textbooks. It has been said that the latter sought to organize their subject on the

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analogy of a book on classical mechanics, in which propositions are deduced from a series of fundamental axioms. However, few of the authors had the penetration of Archimedes, and the axioms as well as the deductions are not generally true. The result is the reduction of the subject to a routine of formulas divorced from living practice. Piston adopts a more inductive method, searching out fundamental principles, and is not interested in formulas that make easy examination questions and bad music.

His own compositions have been praised as exhibiting a new academicism; they have also been condemned for the same reason. If the academic method consists in drawing up a system of rules that solve every problem of musical composition including that of expression, Piston's music as well as his teaching follows a very different direction. His opposition to facile, routine solutions is obvious even in the detail of his music. For in it, frequently repeated figures, static harmonies, and extended parallel motions are the exception rather than the rule. The broad application of general principles that give ample chance for freedom attracts him most. As Israel Citkowitz put it: "His insistence on the purity and definitiveness of musical pattern links

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Piston to that current of contemporary thought which has attempted to re-absorb classical principles into the music of today."†

This emphasis on principles rather than on codifications enables him to teach student composers without dictating their choice of style. In fact, he is against that contemporary academicism that substitutes a new routine for an older one, his opposition resting on the sensible ground that any style, even a contemporary one, gets out of date and may suddenly no longer suit the needs of the growing composer, who, without a basic training to fall back on, will have trouble starting afresh.

In class, Piston is affable, tolerant, and reserved. Though quiet, he is far from the dry professor, because he casts over his subject a penetrating wit or a thoughtful seriousness that comes from a deep concern with the subject at hand. His sly humor is always good-natured and so aptly expressed that his words linger in the memory long after they are said. Having an uncommon respect for the art of music, he is fond of quoting the maxim, "Life is short and art long," and pointing out how it is the composer's business to keep learning.

† Israel Citkowitz, *Walter Piston — Classicist*, in *Modern Music*, XIII (1936).



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Because of the number and variety of Piston's compositions, it is hard to discuss them in the detail they deserve without taking a great deal of space. Certain broad points can be made which throw light on them as a whole. Because in his music the "form is the feeling and the feeling formal," some have felt that it is without emotion. It is, on the contrary, particularly rich in variety and scope of expression, and grows more so with the years. In certain of his more recent works — for example, the slow movement of the Second Symphony — a romantic expansiveness is noteworthy, paralleling the current trend. Contrast this with the last movements of the First String Quartet and the Sonatina for Violin and Harpsichord, whose wit and sparkle represent one of his most compelling traits. However, a flexibility of motion and of feeling is the distinguishing mark



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of Piston's music. Moods are contrasted so skilfully that they seem like a comment one upon the other, like the thoughts of a serious man with a sense of humor who can take up a subject and see it in different perspectives. Sometimes an ironic jazz theme comes to lighten the lyricism of a first section, as in the first movements of the Sonata for Flute and Piano or the Sonatina for Violin and Harpsichord. In fact, this use of a scherzando second theme in the first movement of a three-movement sonata is fairly frequent and is an interesting way of preparing for a vivacious finale, usually accomplished by a separate scherzo movement in other composers' larger works.

He does not play up his contrasts to the hilt but usually stays on a certain level of sobriety, of modesty, and of elegance; he does not seek out dramatic effects, strange sonorities that contrast very high and low sounds often in unusually spaced chords, or use sudden silences. A standard of decorum is always maintained. The themes, for all their extensions and rhythmic gyrations, behave sensibly. Dissonances, though occasionally extreme, find their resolution in a re-

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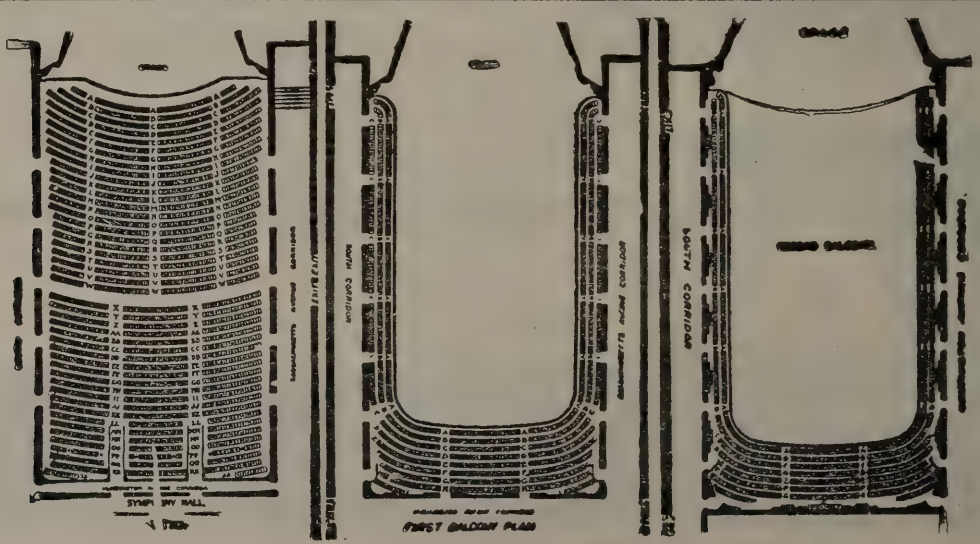
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laxation of tension (Exs. 6-8 below). Phrases are clearly articulated with natural breaths and the extremes of range or dynamics are rarely touched. Nothing is insisted on at extravagant length. In fact all types of emphasis are used with a restraint that occasionally verges on the prim. Like any composer concerned with architectural clarity and order, he balances section with section, using well-planned textures that allow each occurrence in the procession of events to claim its proper attention.

By his convincing and imaginative handling of all these problems of musical form, Piston has begun to occupy a place of great distinction among American composers. As Aaron Copland points out:

> Piston's music, if considered only from a technical viewpoint, constitutes a challenge to every other American composer. It sets a level of craftsmanship that is absolutely first-rate in itself and provides a standard of reference by which every other American's work may be judged. . . . Without men like Piston, without his ease and ability in the handling of normal musical materials, we can never have a full-fledged school of composers in this country.‡

‡ Aaron Copland, *Our New Music*, New York, 1941, p. 182.

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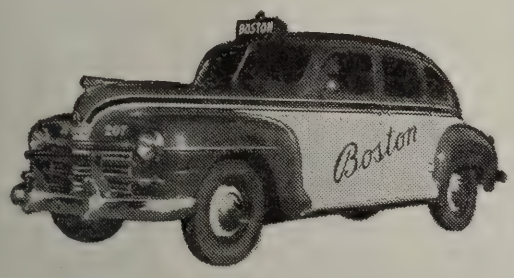
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After withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed it with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his



most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers,

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however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than

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a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.





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3 Excerpts from "Fetes Galantes" *Debussy*

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Irmelin *Delius*
Sure on this Shining Night ... *Barber*
Greensleeves arr. by *Vaughan Williams*
O, Thou Beloved One *Levitski*
Le Colibri *Chausson*
L'Intruse *Fevrier*
Vieille Chanson, Danse de Libellules } *Webber*
Seguidille *de Falla*

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SATURDAY EVENING, JANUARY 24, *at* 8:30 *o'clock*

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BEETHOVEN Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

DIAMOND.....Symphony No. 4

I. Allegretto
II. Andante
III. Allegro

(*First performances*)

INTERMISSION

STRAVINSKY.....“Petrouchka,” A Burlesque in Four Scenes

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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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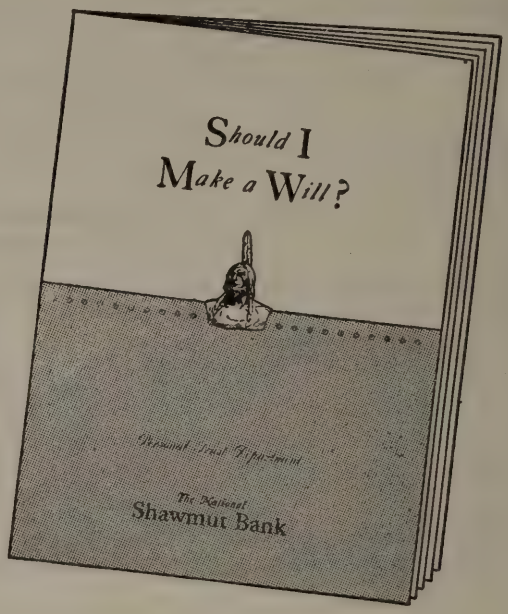
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SYMPHONIANA

Copland in South America

Leonard Bernstein

COPLAND IN SOUTH AMERICA

Volume I, No. 1, of the "Tanglewood Alumni Bulletin," which has just been published, is evidence that the corporate spirit of the Berkshire Music Center students has more endurance and continuity than the glow of a summer season.* From this first issue is quoted a message from South America written by Aaron Copland, Assistant Director of the Center:

Nine days after the season of 1947 had ended at Tanglewood I was in Rio de Janeiro. It's quite a jump — in space, in language, and in musical atmosphere. But if you think that no one ever heard of the Berkshire Music Center and the Berkshire Festivals down here you're very much mistaken. For one thing Eleazar de Carvalho is back in Rio after having been away from home for more than a year. Naturally all the newspaper men came around for interviews, and for several days afterwards you couldn't open a newspaper without finding the Center and its doings fully documented, with appropriate pictures. Tanglewood will never have a better booster than Eleazar.

Of course I haven't been exactly inactive myself. A committee was organized recently in New York that calls itself the United States Group for Latin American music. As acting chairman of that group I have the valuable cooperation of such Latin American experts as Dr. Carleton Sprague Smith, Gilbert Chase, Henry Cowell, and Paul Bowles. The Group is concentrating its activities for the '47-'48 season to three countries: Brazil, Argentina and Uruguay. Three scholarships are being offered — one to each of these three countries — for composers under thirty

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to come to the Berkshire Music Center for study next summer. It's interesting to note that the Group's work is financed by a manufacturer of tractors. Let's hope that this mixing of art and industrialism starts a trend.

But to return to the activities of Maestro Carvalho. His first concert with the Orquestra Sinfonica Brasileira after his return was devoted to an all-American program. It was a brave gesture, for the public down here has heard comparatively little of the contemporary American symphonic school. Conditions here, musically speaking, sometimes remind me of what they were in the United States some thirty or forty years ago. Opera is still the big social event of the year, and the mere carrying through of a full symphonic season is quite an achievement. Under such conditions rehearsing and putting over an all-U. S. concert is a true pioneering job. Carvalho deserves great credit for his devotion to the cause.

Before coming home I will be visiting other Brazilian towns like Sao Paulo, Porto Alegre, Bahia, Recife, Fortaleza; and also Montevideo and Buenos Aires. Lecturing on American music, some concert activity in relation to our music, meeting with local musical personalities, and keeping in touch with what is being written in the serious field keeps me plenty occupied.

It is impossible to generalize about the South American musical scene because conditions differ so, not only in each country, but even in different cities of the same country. One thing is certain: you would be foolish to involve yourself with Latin American musical affairs unless you are interested in growing things. People who are exclusively fascinated by mature cultures had better go to Europe. Personally I happen to like to watch things develop.

My interest in our neighbors to the South began in 1927 when I first made the acquaintance of the Mexican composer-conductor, Carlos Chavez. In 1932 he persuaded me to visit Mexico by the simple device of offering to put on an

all-Copland program. My sixth visit was in June of this year. It's been a real experience for me to follow what one man of talent and energy has been able to do for one country over a period of twenty years. Chavez, almost single-handedly, has transformed the musical life of his country from that of a provincial, one-horse affair to that of a metropolitan musical center.

What happened in Mexico is in the process of happening in South America. Thus far, only Buenos Aires possesses all the trappings of big town musical life. But the airplane and the radio and the phonograph are stepping up the historical process. I don't mean to exaggerate the speed at which this development can happen. But I feel as if I were on the ground floor of an edifice in construction that will some day tower very high. It is perfectly evident that the music of the twentieth century is going to be written on both sides of the Atlantic.

Yours for a brilliant season,

AARON COPLAND

• • •

LEONARD BERNSTEIN

In the magazine "'47" (November issue), Henry Simon wrote in part as follows:

In the summer of last year a composer-conductor spent considerable time in Prague, matching his scant twenty-nine American years against the music-hallowed antiquities of that city. His evenings he passed with some of Prague's leading musicians, who, with grave attention, followed his lead through the arcana of boogie-woogie. He had not, however, been sent to the first postwar music festival in Prague to teach the maestros of Czechoslovakia how to make the joint jump. More properly, he was acting as a kind of musical ambassador, or younger statesman, representing all that was fresh and modern in our music. He had opened the festival with two orchestral concerts of American compositions. Both performances had been sell-outs; the ticket scalpers appreciated them

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even more enthusiastically than did the public.

In April of this year this peregrinating musical statesman again represented young musical America in Prague, and also in Paris, Scheveningen, and Palestine, with particularly dramatic successes in Holland and Palestine.

Efrem Zimbalist in a rueful moment once said, "A violinist reaches his best at the age of twelve. The rest of his life he tries to hang on."

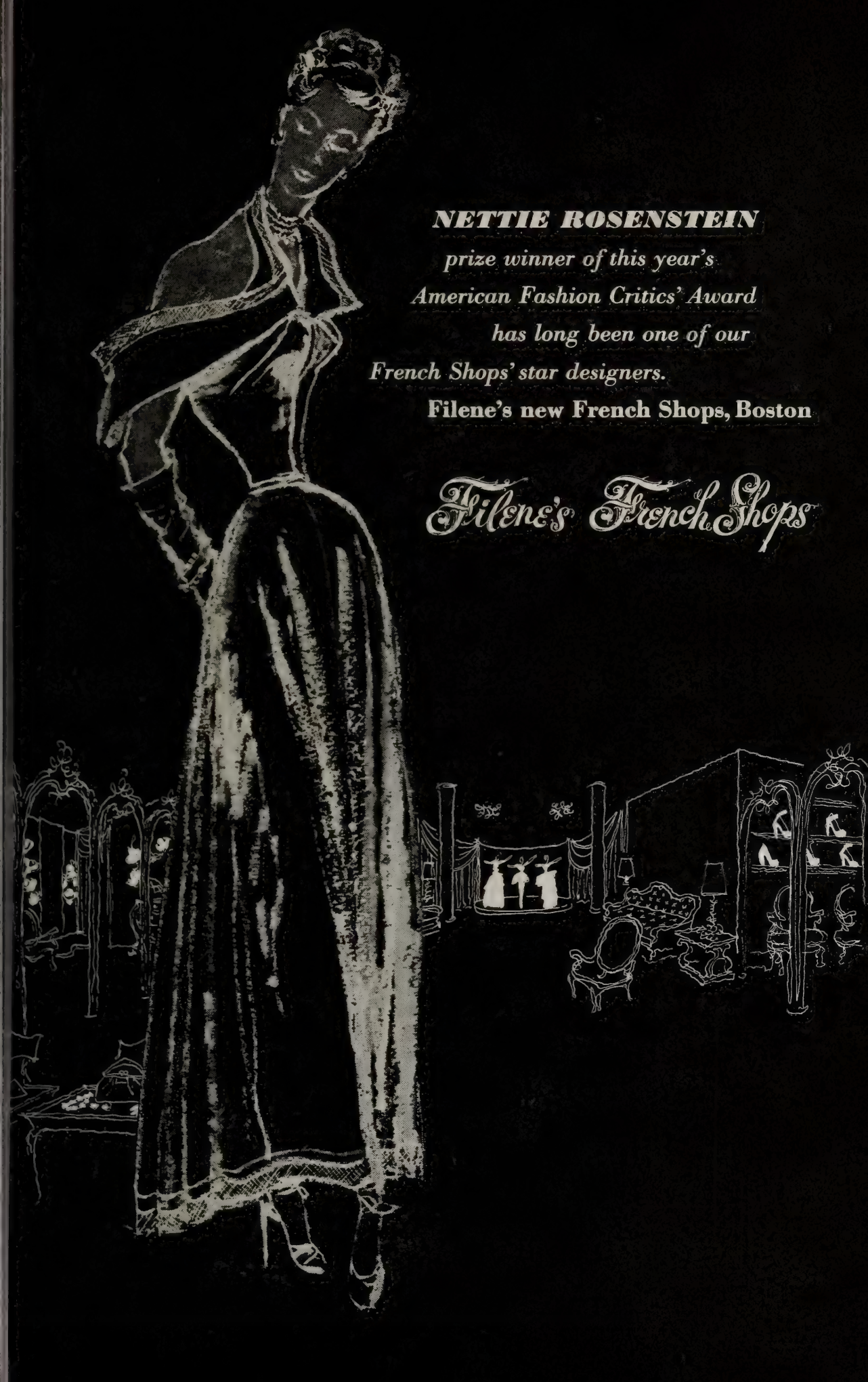
It is true that most great performers echo the career of, let us say, Heifetz, who at sixteen astounded Carnegie Hall and who has merely (a magnificent merely, of course) been putting ditto marks under that triumph for the last thirty years.

The case of Leonard Bernstein is more complex. He has more strings to his bow, not to mention his piano. There is no single smash début he can hope to repeat *ad infinitum,* for within a period of thirteen months he scored major successes as conductor of symphony and ballet, as pianist, and as composer of songs, symphony, ballet, and musical comedy. He is a collector of triumphant débuts. It is apparent that Leonard Bernstein must count among his problems that of getting out of the rut of success.

The career that most tempts him to give up conducting is that of composer. With one symphony, one song cycle, one sonata, a set of short piano pieces, two ballets, and a musical comedy as his total output to date, he has no ready answer to critics who claim he has facility but no serious call for that high profession. Yet on many days he believes he would much prefer the comparatively peaceful life of a composer to the politically involved career of a symphony conductor. He feels he has several more good symphonies in him, and longs to compose an opera when he can find the right libretto.

Despite the modern instances of Richard Strauss and Sergei Rachmaninoff, he does not believe that the career of performer and composer can be combined — at least, not under the American system of specialization and stardom. On the other hand, his career as a conductor seems to be assured, and the financial returns are much more secure.

Where he will go from here is not clear. But wherever it is — whether he creates as conductor, composer, writer, or even actor — it is evident that the Bernstein skyrocket is still on the way up.


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LEONARD BERNSTEIN *Conducting*

BEETHOVEN Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

DIAMOND Symphony No. 4

I. Allegretto
II. Andante
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(*First performances*)

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LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946. In the season 1943–44, he was assistant conductor of the New York Philharmonic-Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra January 28, 1944. His ballets "Fancy Free" and "Facsimile" have been produced by the Ballet Theatre. He wrote the music for "On the Town," first performed in Boston December 13, 1944, and a success on Broadway. In 1945 he became director of the New York City Symphony. He has conducted European orchestras as guest during the last two summers, also in Palestine last summer.



SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

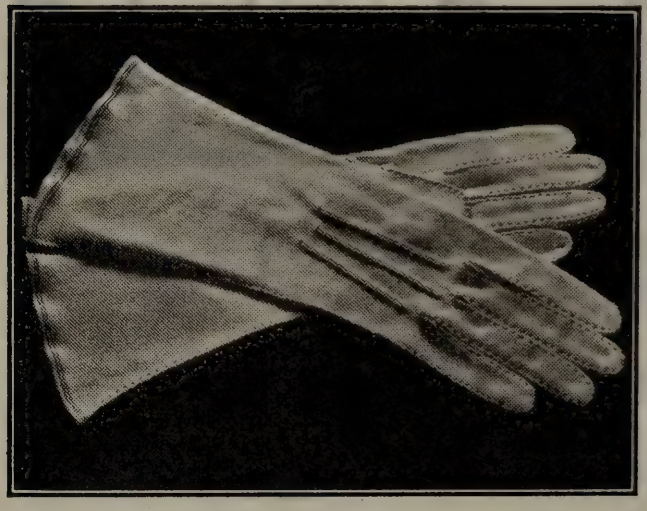
The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra was November 26, 1943.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from



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his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account – if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of

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poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero – not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world – a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he

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was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

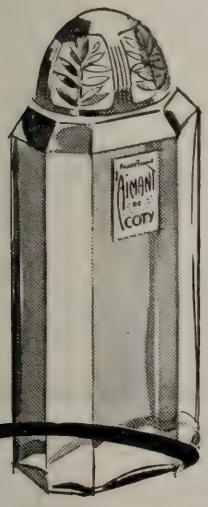
It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I





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would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

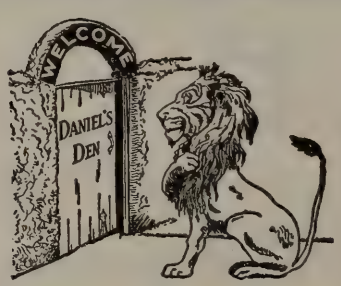
To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major had been sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of the time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* — first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year in Beethoven's

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winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas of Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and Op. 35, and other works, including, possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, quoting the Heiligenstadt will, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at least with the necessity of openly admitting to the world what

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had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

The Beethoven of thirty-two was not the unruly Beethoven of later years. The composer, as he sat for his portrait about this time, wore a neat neckcloth and foppish coat, only the hair was somewhat disordered. Similarly, he had not yet subjected the forms to the impassioned utterance, nor parted ways with the pleasant and emotionally continent formulas of Mozart and Haydn. In the second of the two "Fantasia" sonatas of 1801, his love for Giulietta Guicciardi had found

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by turns tender and stormy expression; but he had given no intimation of the sweeping audacities of the "Eroica" Symphony. Conservative listeners were hugely disturbed by Beethoven's Second Symphony. What bothered them most were his whimsical indulgence in sudden contrasts of dynamics, and his untrammeled modulations, particularly in the *Scherzo* and the *Finale*. It is necessary to read the words of displeasure which were pronounced upon the piece to realize to what extent the upstart Beethoven upset the constituted proprieties with his wanton ways. It was generally taken as a daring score in its time.

The first performance was on April 5, 1803, at Vienna. Beethoven had been engaged by Schikaneder to write an opera for production at his theatre, and the favored composer very likely thereby obtained the use of the Theater-an-der-Wien for a concert. The advertisements featured "the new oratorio, *Christus am Olberg*." It is evidence of the public curiosity and general regard in which Beethoven was held in Vienna at this time when he had produced nothing of more than chamber dimensions except the ballet "Prometheus" and the First Symphony, that he doubled the prices and more, reaping 1800 florins from the concert.

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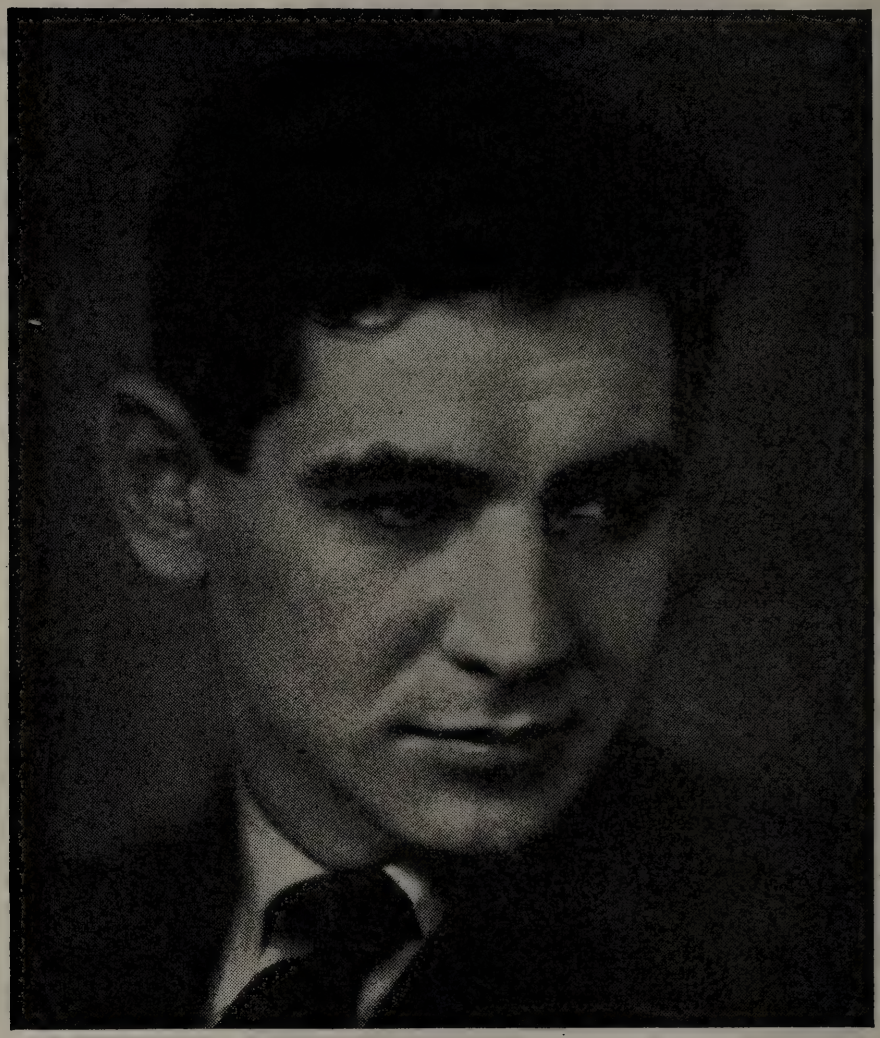
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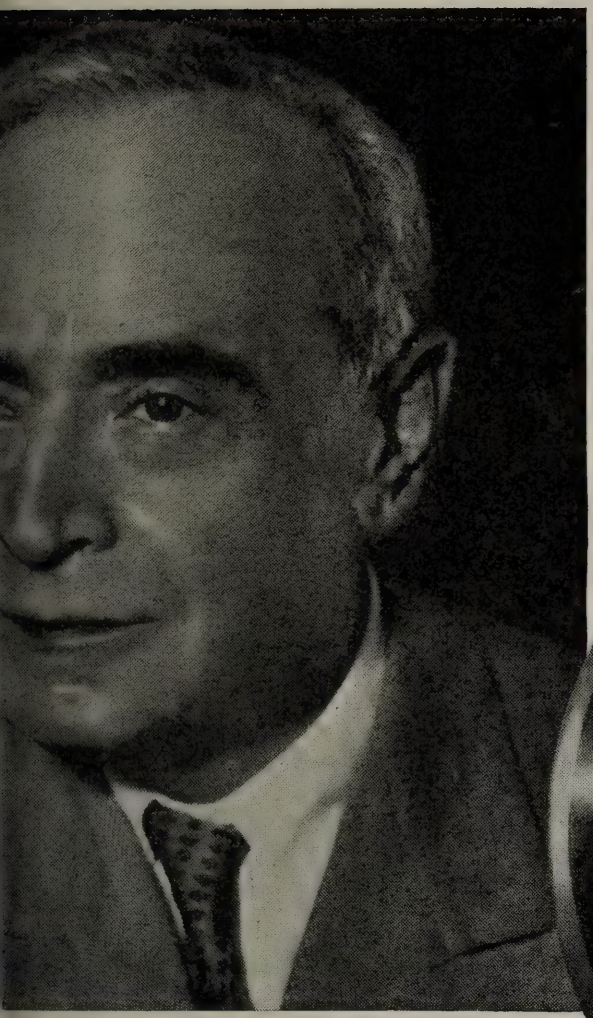
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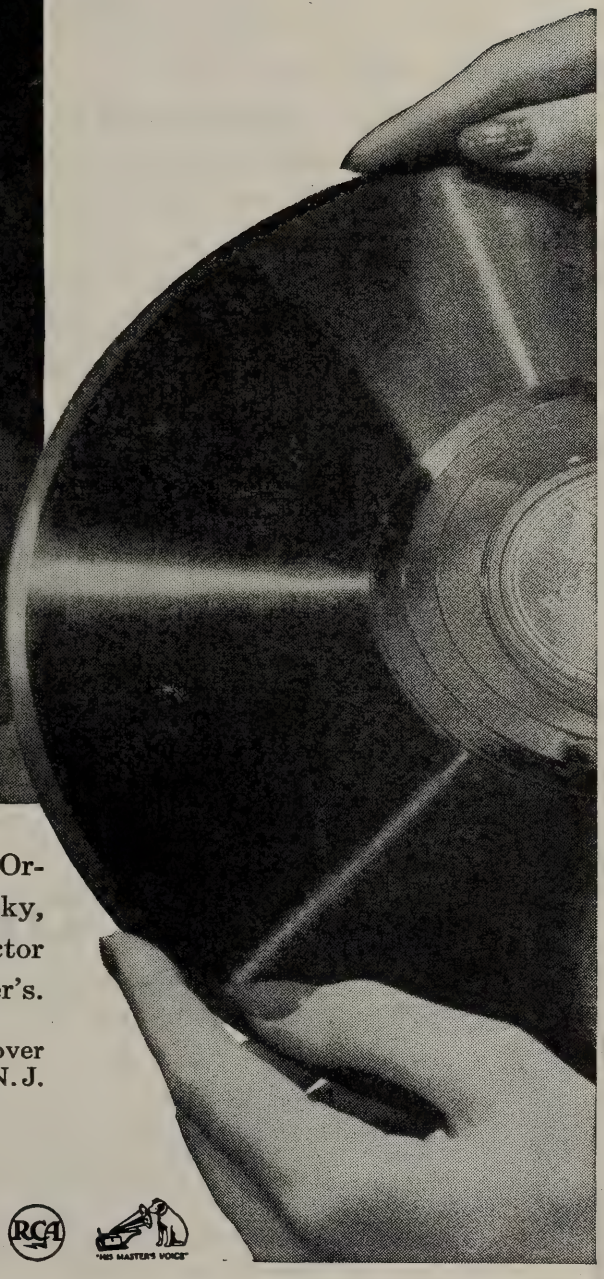
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Tuesday, April 5. Ries was summoned by Beethoven about five o'clock in the morning. "I found him in bed," Ries relates, "writing on separate sheets of paper. To my question what it was, he answered, 'Trombones.' At the concert the trombones were played from these sheets." Ries afterwards regretted his carelessness in not investigating the reason for these hurried trombone parts, and their identity. Thayer conjectured that Beethoven "had probably found the aria *'Erzittre, Erde'* [in the "Christus"] to fail of its intended effect, and added the trombone on the morning of the final rehearsal, to be retained or not, as should prove advisable on trial." Of the rehearsal, Ries says: "It began at 8 o'clock in the morning. It was a terrible rehearsal, and at half after 2 everybody was exhausted and more or less dissatisfied. Prince Karl Lichnowsky, who attended the rehearsal from the beginning, had sent for bread and butter, cold meat and wine in large baskets. He pleasantly asked all to help themselves and this was done with both hands, the result being that good nature was restored again. Then the Prince requested that the oratorio be rehearsed once more from the beginning, so that it might go well in the evening and Beethoven's first work in this *genre* be worthily presented. And so the rehearsal began again."

At the performance Beethoven, who took the piano part in the concerto, asked Seyfried to turn the pages for him, whereupon Seyfried

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was dismayed to find upon the piano sheets of illegible scrawls, with yawning gaps. Beethoven gave him his cues to turn with a secret nod, and treated the episode afterwards as a huge joke. The oratorio seems not to have won general approval, and the Second Symphony, in its early hearings, came in for some drastic criticism. Spazier, after the first Leipzig performance, compared the offending *Finale* to "a repulsive monster, a wounded, tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end."

The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, but, more important, the experience of the First had given him resource. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving the first movement its effect of brilliant sunshine, the Larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone. This was the kind of music which Beethoven had long been writing in his sonatas, and which he had lately transferred, with superb mastery, to stringed instruments in his first set of quartets. Opus 18, like his pieces for wind groups, was as a preparation for the Symphony in D major, which became the most striking, tonally opulent, and entirely remarkable



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achievement of the "pupil of Haydn." This manner of music could go no further — no further at least in the restless and questing hands of Beethoven. Indeed, beneath its constructive conformity, its directly appealing melody and its engaging cheerfulness, the Symphony was full of daring episodes threatening to disrupt the amiable course of orchestral custom. It seems incredible that this music, so gay and innocuous to us, could have puzzled and annoyed its first critics. But their words were unequivocal, one finding the *Finale* an unspeakable monstrosity. This was the movement which shocked people most, although, strangely enough, the *Larghetto* was not always favored. Berlioz has told us that at a *Concert Spirituel* in Paris in 1821 the *Allegretto* from the Seventh was substituted for this movement — with the result that only the *Allegretto* was applauded. The first movement always commanded respect and admiration; in fact, one critic referred to it as "colossal" and "grand," adjectives made strange to us by what has followed. Probably the sinewy first theme, suddenly following the long and meandering introduction, elastic and vital in its manipulations, was found startling, and the second theme, which Rolland has called a revolutionary summons to arms, surely stirred the blood of Vienna in 1803. There were also the rushing intermediate passages and the thundering chords in the coda. Certainly Beethoven had never used his ingenuity to greater effect. But it is the melodic abundance of the *Larghetto* in A major which first comes to mind when the Symphony is mentioned. This movement reaches lengths not by any involved ornamental development, but by the treatment of its full-



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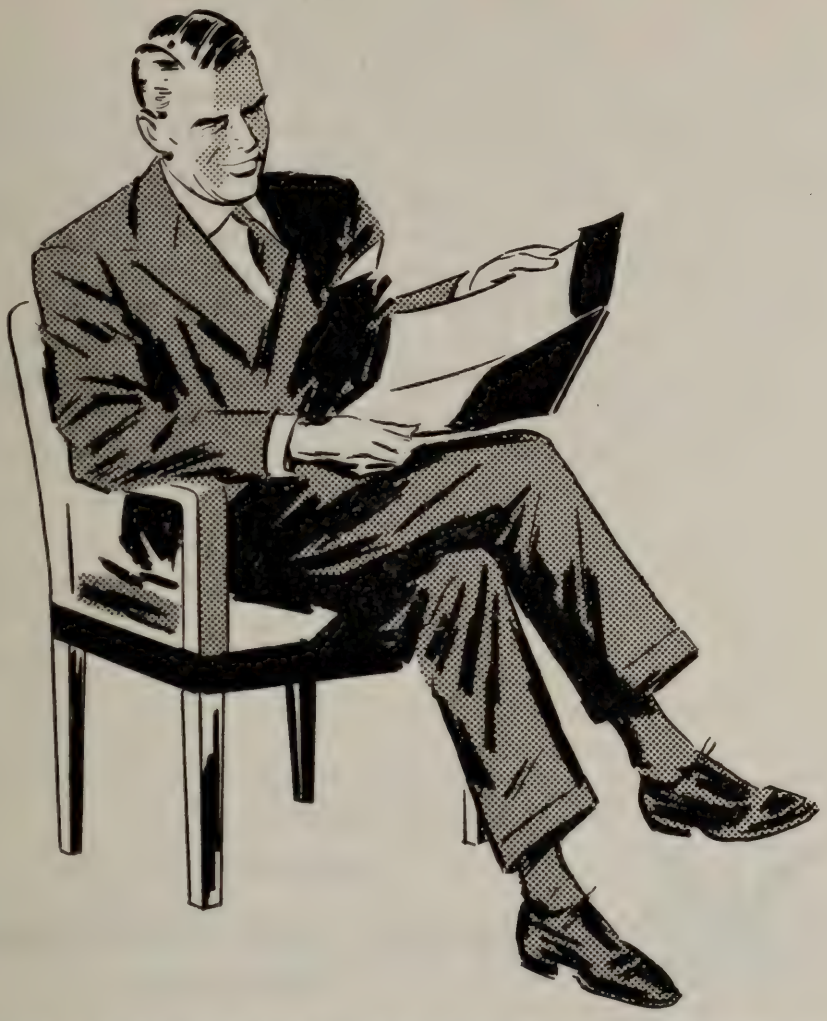
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length phrases and episodes in sonata form. Never had a movement generated such an unending flow of fresh, melodic thoughts. Even the bridge passages contribute to make the songfulness unbroken. As Beethoven for the first time turned the orchestral forces on the swift course of one of his characteristic scherzos, with its humorous accents, the effect was more startling than it had been in chamber combinations. The trio in particular plunges the hearer unceremoniously into F-sharp, whereupon, as suddenly returning to D, it beguiles him with a bucolic tune. In the finale, Beethoven's high spirits moved him to greater boldness. Sudden bursts of chords, capricious modulations, these were regarded as exhibitions of poor taste. The explosive opening, coming instead of the expected purling rondo tune, must have had the effect of a sudden loud and rude remark at a polite gathering. Success, they would have said, had gone to the young man's head. A critic in Leipzig after the first performance of the Symphony there, compared the finale to "a gross enormity, an immense wounded snake, unwilling to die, but writhing in its last agonies, and bleeding to death."



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David Diamond composed his Fourth Symphony in 1945 by commission of the Koussevitzky Music Foundation. The score is dedicated to the memory of Natalie Koussevitzky, and bears the inscription — *"Magni Nominis Umbra."*

The orchestration is as follows: four flutes, two piccolos, three oboes and English horn, three clarinets and bass clarinet, four bassoons, six horns, four trumpets, three trombones and tuba, timpani, xylophone, bass drum, triangle, snare drum, tenor drum, cymbals, large gong, two harps, piano and strings.

MR. DIAMOND has provided the following analysis of his new symphony:

This, my Fourth Symphony, I consider my smallest large symphony. Small in the sense that it is not only a short work (only 16-18 minutes in duration) but also because the forms are kept tightly under control and are never allowed to exceed the needs of the materials. Large it is in the sense that although the materials are of a modest nature, they are expansive, somewhat transcendental in the way they go beyond themselves as they are motivated, given direction and expressiveness.

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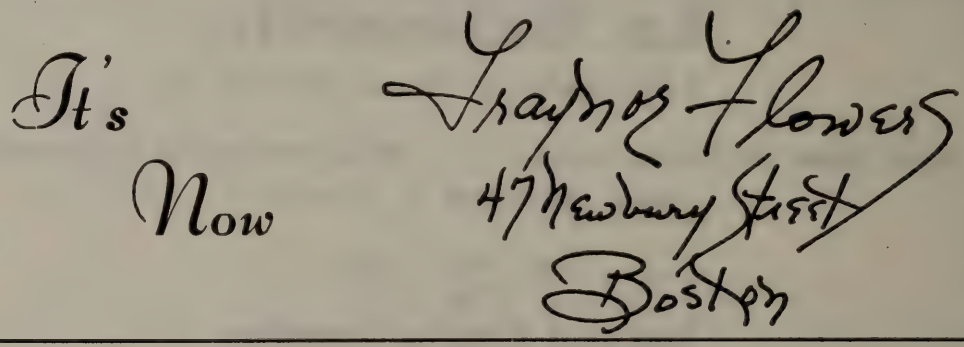
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I. *Allegretto.* A sonata-allegro movement in *alla breve* tempo. Exposition: first theme (A minor), of a tender and pastoral lyricism introduced in two large phrases; the first half at the very beginning of the movement in muted strings (second violins and 'cellos) doubled with 3rd clarinet and bass clarinet accompanied by sequences of descending minor thirds (harps and strings) and supported by four-part harmony in the four flutes. The second half of the theme (first and second violins and violas without mutes) is ushered in by a cortège-like rhythmic accompaniment played by four bassoons. A short bridge section utilizing rhythmic and thematic elements of the theme and its accompaniment devices brings the second theme (D minor), of a simple, jovial and carefree quality played by the solo oboe and accompanied by 'cellos and basses (half arco and half pizzicato) and tympani emphasizing the tonal-pivot note D. The theme is then restated by the first and second violins in octaves accompanied by six-part harmony in the horns. The development section immediately follows, being the largest and most extensive section in the movement, and utilizing every bit of material heard in the exposition. After an extended climax in which both themes (the two halves of the first theme are used individually this time) are contrapuntally combined, there is a short recapitulation of only the first theme with varied instrumentation. A short coda using the cortège-like rhythmic figure and the second theme brings this movement to its tranquil close.



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II. *Andante.* Introduction (*Adagio*): a chorale-like theme of a religious and supplicating nature is proclaimed by the brass after a one measure motival announcement by the woodwinds, piano, two harps and pizzicato strings. A restatement of the theme in the strings acts as the elision to the next section, Exposition: a long cantilena melody (first theme) is heard in violas accompanied by divided strings and woodwinds. The second theme follows, the first phrase stated by three clarinets in unison accompanied by other woodwinds, the second half immediately following by first and second violins. It is the second theme which is elaborated and brings about the climax of this movement. As the climax is relaxed, the second theme continues to sing itself out in the transition section to the coda in which the chorale-like theme is now heard in three clarinets and then elaborated by four trumpets solo. The first theme now follows in the violins as harps and piano embroider gently in rising and falling figurations bringing the movement to its end.

III. *Allegro.* The one *brioso* movement in the symphony, this movement combines features of a scherzo movement with a rondo-finale. Brass proclaim the theme stridently at the outset. When it nears its completion, there is a percussion rhythmic figure (first played by the tenor drum), — a Mercury-like, sometimes elfish intrusion which I have invented, whose magical, unpremeditated presence intrudes itself here and there as the movement gains momentum. It acts as a kind of reiterative censor, enforcing itself more and more as the tonal (realistic) materials of the movement assert themselves almost as a

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challenge to this magical, scherzando spirit. Since program-making in music is not my forte, listeners are free to interpret this movement any way they wish. I do not deny the fact that I have chosen materials in this movement which are strongly contrasting in character (in the episodes there are chorale-like progressions, now in brass, now in woodwinds, then in strings) so that there are strongly dramatic flashes of an almost theatrical-like evocativeness. It is as though what seemed earthbound at the start of the movement, at the end is released. What that force is (as implied by the materials) which is released at the end after its propulsive insistence of the beginning, I leave to the listener's imagination to conjure up. I will acknowledge, though, that the entire symphony was created with the idea of life and death, — Fechner's theories of life and death as, I — a continual sleep, II — the alternation between sleeping and waking, and III — eternal waking, birth being the passing from I to II and Death the transition from II to III. More than this I cannot interpret for the listener. The rest he must ask of himself.

David Diamond studied violin with André de Ribaupierre at the Cleveland Institute of Music; composition with Bernard Rogers at the Eastman School of Music, with Roger Sessions and Paul Boepple in New York, and with Nadia Boulanger at Fontainebleau and Paris. He has had numerous fellowships and other awards.

His orchestral works include the "Psalm" for orchestra (1936), performed by the San Francisco Symphony under Pierre Monteux; Concerto for Violin and Orchestra (1936); Suite from the Ballet "Tom" to a scenario by E. E. Cummings (1936); Aria and Hymn for

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Orchestra, dedicated to the memory of Albert Roussel (1937); an Overture for Orchestra (1937); Variations for Small Orchestra (1937); Heroic Piece for small orchestra (1938); Elegy in memory of Maurice Ravel for Strings and Percussion (1938); Concerto for 'Cello and Orchestra (1938); First Symphony (1940), first performed by the New York Philharmonic under Dimitri Mitropoulos in 1941; Concerto for Chamber Orchestra (1940). The Second Symphony, composed in 1941, had its first performance by the Boston Symphony Orchestra, October 13, 1944. The Third Symphony was composed in 1945, and will shortly be performed in New York, under the direction of George Szell. He composed the incidental music for a production of Shakespeare's "The Tempest" in 1944, and for "Romeo and Juliet" in 1947. His Rounds for String Orchestra had its first performance at these concerts April 5, 1946. The Second Violin Concerto was composed in 1947.

Chamber music works include a Sonata for 'Cello and Piano (1936–38); Concerto for String Quartet (1936); Quintet for Flute, String Trio and Piano (1937); Quartet for Piano and String Trio (1938); String Quartet No. 1 (1940); String Quartet No. 2 (1943–44); String Quartet No. 3 (Music Critics Circle Award, 1946); Preludes and Fugues for the piano; Concerto for Two Solo Pianos (1942), introduced by Bartlett and Robertson and more recently by Morley and Gearhart; Sonata for violin and piano (1943–46) to be introduced this February in New York by Joseph Szigeti; numerous songs to texts by Shelley, John Clare, Katherine Mansfield, Katherine Anne Porter, E. E. Cummings, Carson McCullers, T. S. Eliot, Robert Penn Warren and Kenneth Patchen and Herman Melville.

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FIVE RUSSIAN FOLK SONGS IN STRAVINSKY'S "PETROUCHKA"

By FREDERICK W. STERNFELD

(In "Notes," for March, 1945, a publication of the Music Library Association, Mr. Sternfeld traces the origin of five themes in "Petrouchka" to folk sources and quotes them as they appear in various collections of popular songs. The results of his investigation are here quoted in part.)

THE frequent festivals at which the Russian moujik finds release from toil have retained to the present day an intimate blending of pagan and Christian rites. The songs that Stravinsky included in the melodic material of *Petrouchka* range from those sung at Eastertide to those that belong to Midsummer Night, while the ballet itself takes place at Carnival time, known in Russia as *Maslenitza* or Butterweek. Indeed, the juxtaposition of Butterweek, Easter and Midsummer Night may have its significance, for it implies a non-Christian glorification of the growth of new life. Though externally directed by the Church and its feast days, Russian peasant celebrations are fundamentally of a pagan nature, with an emphasis on the months of spring and early summer. The devoutly Christian Stravinsky him-

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self offered an apotheosis of this in the *Sacre du Printemps,* which represents a pagan rite, sacred to a vernal god of pre-historic Russia. Only at Easter itself is the religious aspect of the festival at the core of the popular celebration.

The Easter song that occurs both in the First and Fourth pictures,* though not very widely known, is published in Rimsky-Korsakov's collection of one hundred Russian folk songs. It is called the *Song of the Volochebniki* (from the province of Smolensk) after the singing beggars who wander from village to village at Easter time, felicitating the householders and intoning again and again "For Jesus Christ is arisen." This traditional greeting on Easter Day given out whenever friends or neighbors meet, brings the response, "He is, indeed, risen," whereupon they embrace, kissing each other on both cheeks.

As the celebration of Butterweek reaches a climax in the First Picture, the lively Russian dance of the three puppets takes place. Throughout the first section of the dance can be heard anticipations of the St. John's Eve song† until at measure 359 the piano plays a

* Measures 14 and 23, pages 8 and 10 respectively; measure 367, page 49.

† Measures 311 to 358, pages 45–53.

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complete version. St. John's Day, the 24th of June, celebrated throughout Europe in all ages, is one of the most popular of the religious festivals and makes good the scriptural prophecy regarding John the Baptist, that "many shall rejoice at his birth." Its importance as a holiday is enhanced because it coincides with Midsummer Day and it has therefore inherited its customs and traditions from heathen times. Festivities begin on St. John's Eve with the lighting of bonfires around which the people dance with almost frantic merriment. This custom has its counterpart in the Johannisfeuer set ablaze in Germany at the time of the June solstice. The magic potions and superstitions of Shakespeare's gossamer tale, the mischievous doings and disturbances of *Johannisnacht* in *Die Meistersinger,* not to speak of Gogol's *Eve of St. John* and Mussorgsky's *Night on the Bare Mountain* (*St. John's Eve*), all acknowledge the generally licentious character of the holiday. Mothers are not expected to exert any control over their daughters, knowing it to be quite useless; indeed, it is the confessions of a maiden's joyous abandon that form the text of our tune.

The editors state that the song was taken down in 1886 in the village of Bashevskaia in the County of Totemsk. It has been found in no other collection, and thus there is reason to suppose that Istomin



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and Diutsch were the first to publish it when their collection appeared in 1894. Its rarity is such that no Russian to whom it has been shown has recognized it, and in fact, previous commentators on the folk songs in *Petrouchka* seem not to have realized that this theme, seemingly so typical of Stravinsky, was actually a folk song. Perfect as the tune is for Stravinsky's purpose, its metrical difficulties and crudities possibly limited its diffusion.

Unlike this rare country song for St. John's Eve, the tune of the third is sung widely in Russia to two totally different sets of words. One of these, *Down the Petersky* or *Petersburg Road,* has even been made familiar to Western listeners through the singing and the early Victor recording by the great Russian baritone, Chaliapin. Melgunov prints this version of the song, together with five variant forms of the melody. Rimsky-Korsakov decried the Melgunov settings as barbarous, but modern folk song collectors would be more likely to praise them for their scientific approach.

Known to Russians as "Ia vechor molodá" and possibly more widely spread than the first, it is given in a standardized homophonic setting by both Rimsky-Korsakov and Tchaikovsky. Balakirev used the tune as early as 1858 in his orchestral piece, *Overture on Three Russian Themes.* The form of the melody used by Stravinsky to accompany the Dance of the Nursemaids in the Fourth Picture* comes closest to the version given by Rimsky-Korsakov.

* Measure 57, page 105.

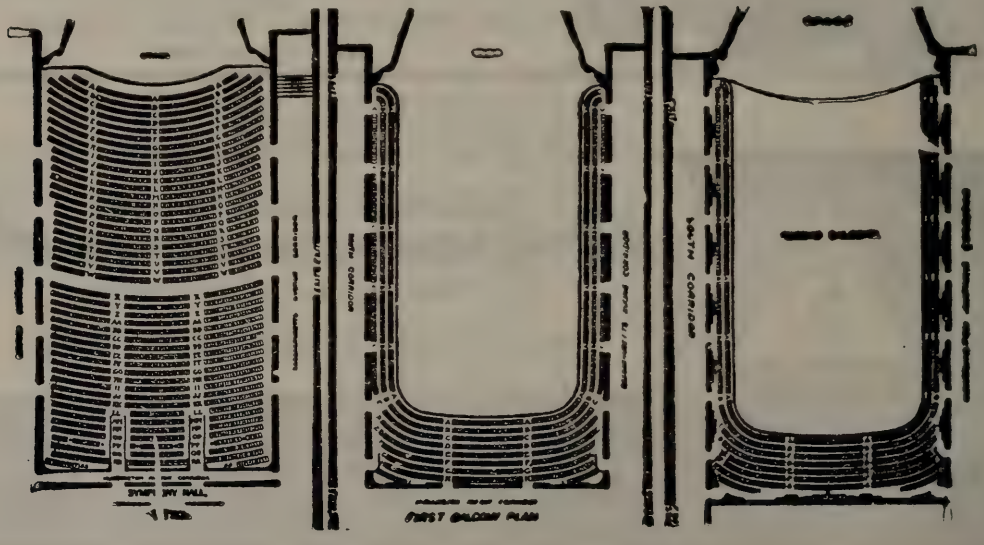
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The simple love song of a happy bride with which Stravinsky continues the music for the Nursemaids' Dance,* is referred to with fine dramatic effect by Tolstoy in *War and Peace.*†

The tune that accompanies the Dance of the Coachmen and Grooms in the Fourth Picture‡ *"O, snow now thaws,"* (Ulichnaia) is given the heading "Street Song (County of Tombosk)" by its editors. It is a twelve-bar theme which Stravinsky uses in its entirety, breaking it up between different parts of the score. This song is a variant of a more popular tune known as "Umorilas" or by its first line "Ia na gorkku shla." Melodically the song swings along in a stamping rhythm suited to a dance of stable hands. The text offers a lusty picture of lives compounded of fish chowder, noodle soup, and love — an atmosphere, moreover, quite characteristic of the whole group of folk songs on which Stravinsky drew so appositely for the vividest themes of *Petrouchka.*

* Measure 75, page 109.

† Tolstoy describes how a troop of soldiers on the march take up the song, and how it lifts the spirits of all.

‡ Measure 212, page 127.

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"PETROUCHKA," A Burlesque in Four Scenes

By Igor Stravinsky

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The ballet *"Petrouchka: Scènes burlesques en 4 Tableaux,"* scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux. The composer conducted Scenes I and IV (in a reduced instrumentation) February 22, 1946.

The following instruments are required in the ballet: four flutes and two piccolos, four oboes and English horn, four clarinets and bass clarinet, four bassoons and contra-bassoon, four horns, two trumpets and two cornets-à-piston, three trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, two harps and strings. The score is dedicated to Alexander Benois, and was published in 1912.

Portions of this ballet, such as the third scene (the domain of the puppet Moor), and the final tragedy of Petrouchka at the very end, are usually omitted in concert performances. The present performance will include the entire score. As indicated in the full score, the scenes are as follows:

Scene I. *Fête populaire de la Semaine Grasse.*

Introduction. A group of drinkers pass dancing by — An old man on a platform engages the crowd — An organ grinder appears with a dancer — He begins to play — The dancer performs, marking the beat with a triangle — The organ grinder, while continuing to turn his handle, plays a cornet — At the opposite side of the stage a music box begins and another dancer performs — They cease — The old man resumes — A merrymaking crowd passes — Two drummers

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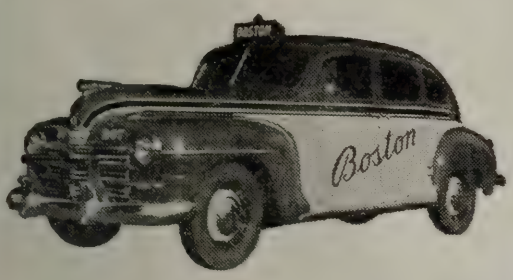
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draw attention to the little theatre — The old showman appears before it and plays his flute — The curtain of the little theatre is drawn and the crowd perceives three puppets: Petrouchka, a Moor, and a Ballerina — The showman's flute gives them life — Russian Dance — All three begin to dance, to the astonishment of the public.

SCENE II. *"Chez Petrouchka."* The door of Petrouchka's room opens suddenly; a foot kicks him on stage; Petrouchka falls and the door slams — Maledictions of Petrouchka — The Ballerina enters — Despair of Petrouchka.

SCENE III. *"Chez le Maure."* The Moor dances — Dance of the Ballerina (Cornet in her hand) — Waltz (the Ballerina and the Moor) — The Moor and the Ballerina listen — Petrouchka appears — Quarrel of the Moor and Petrouchka; the Ballerina disappears — The Moor pushes Petrouchka out.

SCENE IV. *Fête populaire de la Semaine Grasse (vers le soir).*

Nurses' Dance — Enter a peasant with a bear — The crowd separates — The peasant plays the hand organ — The bear walks on his hind legs — There appears a rakish holiday merchant with two gypsies — He tosses bank notes among the crowd — The gypsies dance while he plays the accordion — Dance of the coachmen and grooms — The nurses dance with the coachmen and grooms — The masqueraders — A masker dressed as a devil incites the crowd to fool with him — Altercation of maskers dressed as goat and pig — The crowd joins the maskers.



Stravinsky in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *"L'Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du Printemps"* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and



make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Petrouchka, his rival, and the dancer — and their love tragedy, which ends with Petrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accompanied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses

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the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life, with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure – the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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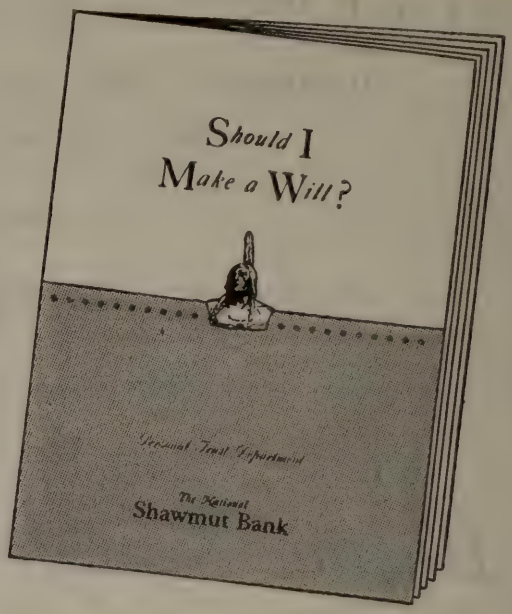
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SYMPHONIANA

An Exhibition of Chiaroscuro Woodcuts

A Choral Creed

AN EXHIBITION OF CHIAROSCURO WOODCUTS

By RICHARD B. K. MCLANATHAN

Of the different kinds of color prints, there are few processes which produce effects of such richness and, within the scope of the medium, of such variety as the chiaroscuro woodcut. The kindness of a private collector has made it possible to exhibit a group of them, which includes fine examples of representative work of the German, Dutch, French, English, and Italian schools.

Chiaroscuro, so-called because of its effects of light and shade, was the kind of color-woodcut most commonly used in the sixteenth century. A chiaroscuro woodcut is made by using several blocks, one for each tone to appear in the finished work, printed one on top of another. Sometimes a black outline block, called the key-block, is used; this block would be cut first because it gives the main lines of the design, and impressions from it would be transferred to further blocks as a guide in cutting tone-blocks. In most cases only two or three tone-blocks are used in making chiaroscuro woodcuts, which differ from color-woodcuts in using only tones of one color, or of closely related colors, such as browns, yellows, and greens. The use of the black outline on the key-block, or the elimination of it, gives considerable variety to the chiaroscuro process, as does the choice of the tones to be used.

The earliest dated chiaroscuro woodcut is a German print of 1508. The first of the Italians to employ chiaroscuro woodcut was Ugo da Carpi (c. 1455–1523), who belonged to an older generation than the German masters who used the process, though none of his prints can be certainly dated as early as some of theirs. Like other Italian artists working in this medium, he often used it to reproduce the designs of his contemporaries, such as the *Miraculous Draught of Fishes,* which was done after a tapestry cartoon by Raphael, and the *Diogenes* and the *Saturn* after Francesco Mazzuoli, the painter known as Parmigiano, whose designs were also carried out by Antonio da Trento and Niccolò Vicentino. Parmigiano's style probably determined

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their particular mode of expression, which allowed the reproduction, with scarcely any loss of freedom of effect, of a pen and wash drawing. This freedom is the main factor which distinguishes the Italian from the German chiaroscuro woodcut. The northern artists used so complete an outline that the key-block could be printed by itself, the color tones being used to enrich what was already a complete picture, whereas the full composition of an Italian chiaroscuro woodcut is rarely to be found in the outline-block alone, the tone blocks being conceived as an integral part of the whole.

GERMAN SCHOOL

Anonymous

Death Comes to the Courtesan (after Hans Sebald Beham)

St. Sebastian (after Paolo Farinati)

Büsinck, Rudolph (1599–1669)

The Procuress (after Georges Lallemand)

Dürer, Albrecht (1471–1528)

Portrait of Ulrich Varnbüler

Loy, Erasmus (active 1560–70)

Street Scene in Single Arch

ITALIAN SCHOOL

Andreani, Andrea (active 1584–1610)

Moses and the Tables (after the pavement designs by Francesco Vanni and Domenico Beccafumi for the cathedral, Siena)

Submersion of Pharaoh's Army (after Titian)

Christ before Pilate

The Entombment (after Raphael Motta)

The Entombment (after Giuseppe Scolari)

The Rape of the Sabines (after Giovanni Bologna)

Part of The Triumph of Julius Caesar (after Mantegna)

Allegory of Death

Apotheosis of the Virgin (after Raphael Motta)

Beccafumi, Domenico (1486–1551)

St. Philip

St. Peter

Carpi, Ugo da (c. 1455–1523)

The Miraculous Draught of Fishes (after Raphael's drawing for a tapestry)

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Le Sueur, Nicolas (1690–1764)
Fall of the Rebellious Angels (after Tintoretto)
Diana and Endymion (after Sebastiano Conca)
The Rape of Europa (after Paolo Farinati)
Phaeton Driving the Chariot of the Sun (after Farinati)
Papillon, Jean Michel (1698–1776)
St. John (after Parmagiano)—prints showing stages of a chiaroscuro woodcut

DUTCH SCHOOL

Goltzius, Hendrik (1558–1616)
The Goddess of Night
Hercules and Cacus

FLEMISH SCHOOL

Jegher, Christoffel (1590–1652)
Rest on the Flight into Egypt (after Rubens)

ENGLISH SCHOOL

Jackson, John Baptist (1701–after 1754)
The Great Crucifixion (after Tintoretto)

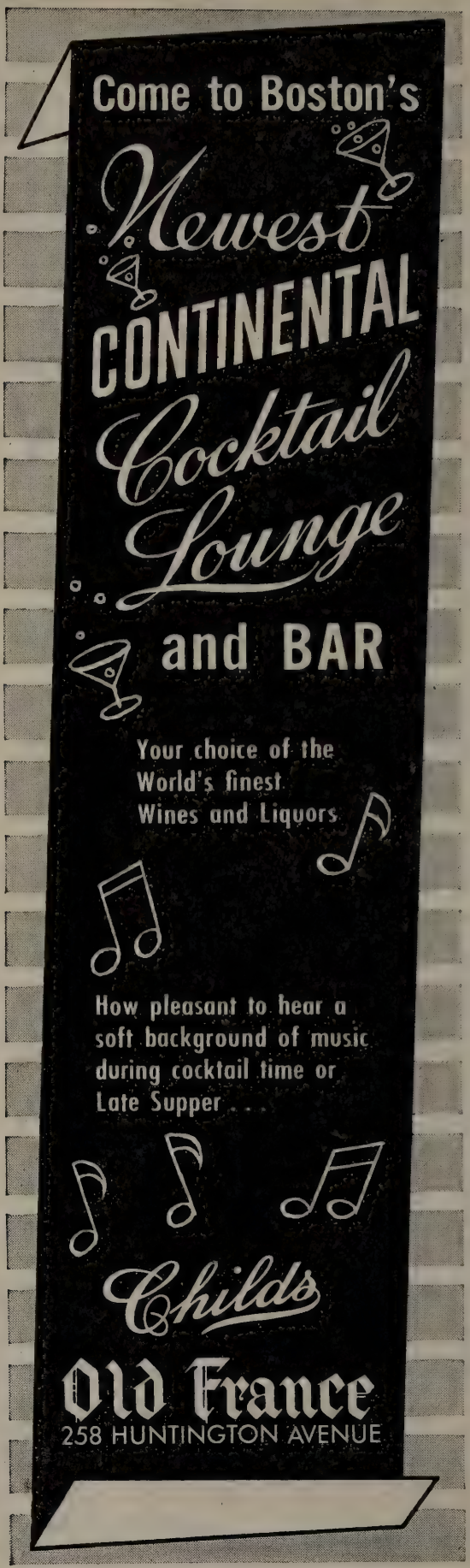
• • •

A CHORAL CREED

Robert Shaw, in the summer season choral director at the Berkshire Music Center, is at this time of year the leader of the Collegiate Chorale in New York. In announcing the expansion of this group by the organization of an affiliated Brooklyn Chorale, Mr. Shaw remarked interestingly (in the New York Herald-Tribune) upon the mission and intentions of his Chorale:

What we do have in the Collegiate Chorale is a community of interest and conviction and endeavor. Creeds are

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always somewhat pompous in print, but if we had to re-examine ours in our seventh season, it would read somewhat like this:

We believe that music is more a necessity than a luxury — not simply because it is "therapeutic," nor because it is the "universal language," but because it is the persistent focus of man's intelligence, aspiration and good will.

We believe that music is always a community enterprise. The solo performance does not exist. Even its creation is an attempt to communicate, and every performance an effort to unite the minds of men even of different generations.

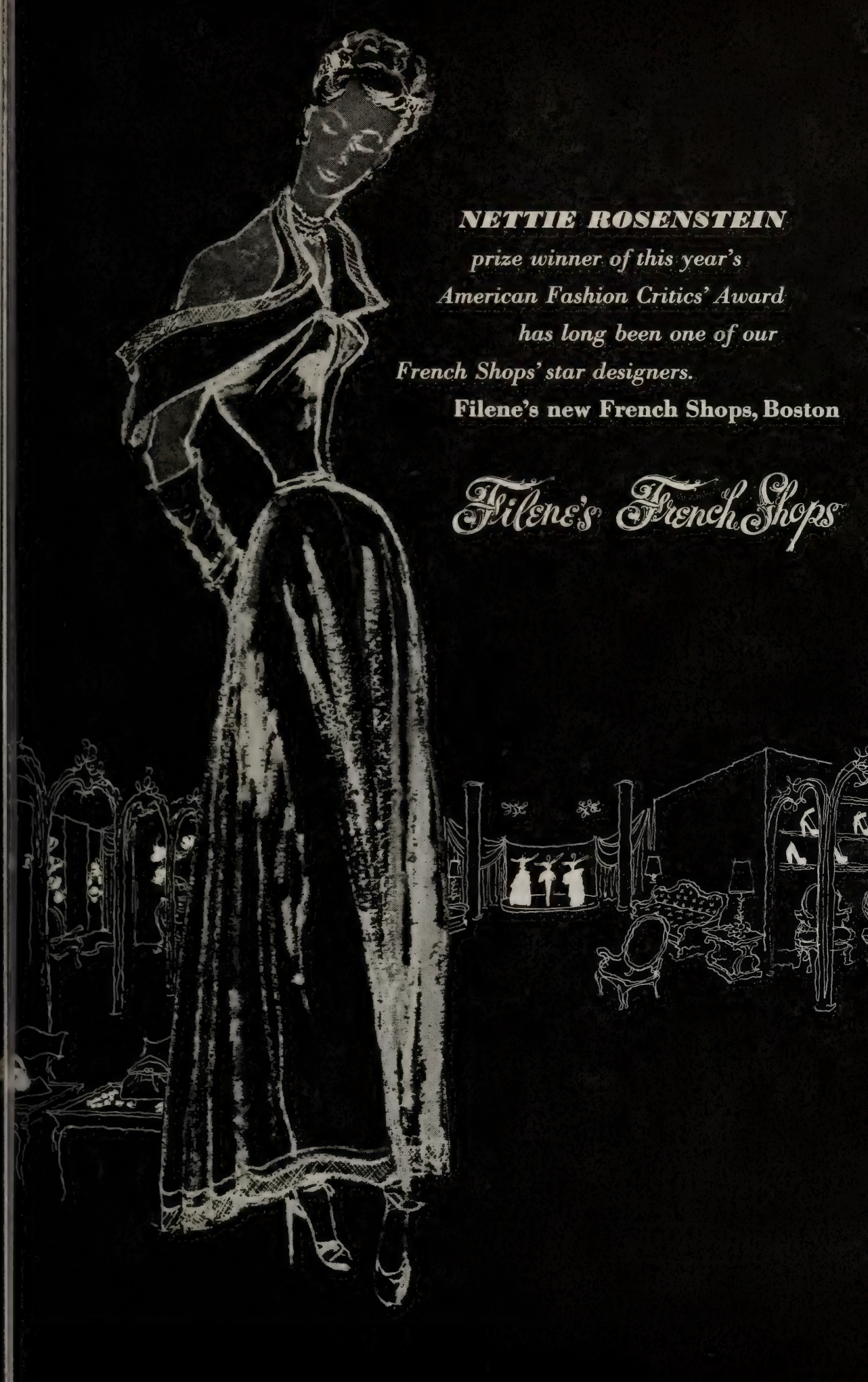
We believe that music is one art. The chorus, the symphony orchestra, the virtuoso recitalist and the string quartet are not competitive "attractions" for the public fashion in patronage, but are instruments of a single craft with similar responsibilities.

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We believe that it is the performer's business to get out of the way of music. His craft is to "reveal — not to interpret."

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FRIDAY AFTERNOON, JANUARY 30, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 31, *at* 8:30 *o'clock*

LEONARD BERNSTEIN *Conducting*

WEBER.....Overture to "Der Freischütz"

SHAPERO.....Symphony (for Classical Orchestra)

I. Adagio; Allegro
II. Adagietto
III. Scherzo: vivace
IV. Finale: Allegro con spirito

(*First performances*)

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SCHUMANN.....Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

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LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946. In the season 1943–44, he was assistant conductor of the New York Philharmonic-Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra January 28, 1944. His ballets "Fancy Free" and "Facsimile" have been produced by the Ballet Theatre. He wrote the music for "On the Town," first performed in Boston December 13, 1944, and a success on Broadway. In 1945 he became director of the New York City Symphony. He has conducted European orchestras as guest during the last two summers, also in Palestine last summer.



OVERTURE TO "DER FREISCHÜTZ"

By CARL MARIA VON WEBER

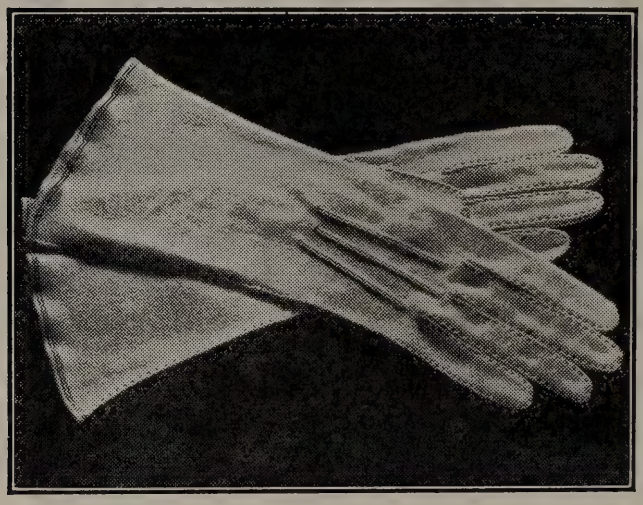
Born at Eutin in Oldenburg, November 18 (?*), 1786; died in London, June 5, 1826

"Der Freischütz, Romantic Opera in Three Acts," Text by Friedrich Kind, was first performed at the *Schauspielhaus* in Berlin, June 18, 1821. The composition of *"Der Freischütz"* engaged Weber from 1817 to 1820, and it was on May 13, 1820, that he completed the overture after three days of work. The overture was first performed in Copenhagen eight months before the Opera itself (October 8, 1820), and was also heard in Brunswick and Dresden. The Opera was introduced to London (in an English version) July 22 (?), 1824. It was first heard in the United States (also in an English version) at the Park Theatre in New York, March 2, 1825. It came to Boston February 19, 1828, at the Boston Theatre. A French version, freely adapted by Castil-Blaze, was performed in Paris at the Odéon December 7, 1824, under the title *"Robin des Bois."* Berlioz attacked what he considered this mutilation of the Opera and prepared a more authentic version under the title *"Le Freyschutz"* for Paris June 7, 1841. It was about this production that Wagner wrote as correspondent from Paris to his own country.

The last performance of the overture at the Friday and Saturday concerts of the Boston Symphony Orchestra was October 8–9, 1926.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

* The date of Weber's birth is generally given as December 18, 1786. Nicolas Slonimsky, who has profitably devoted his time to the checking and correction of wrong dates handed down from one compiler of dictionaries to another, offers this information: "Music dictionaries, the Encyclopedia Britannica, and other reference works all give the wrong date of Weber's birth, December 18, 1786. I have obtained a copy of Weber's registry of baptism from Eutin, Germany, which states that Carl Maria Friedrick Ernst von Weber was baptized on November 20, 1786. He was probably born on November 18, which was the day on which he celebrated his birthday in later life. At any rate, the discovery of his baptismal registry disposes of the December 18 date which for some reason has been accepted even by Weber's German biographers."



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As EARLY as 1810, Weber was attracted by an old folk tale in a collection called *"Gespensterbuch"* ("Ghost Book"). The story was called *"Der Freischütz,"* it was related by August Apel, and concerned charmed bullets molded in the hour before midnight, when the molder was in peril of being claimed by the Devil. Weber long planned an opera on this material, in a day when hair-raising fantasy was much sought on the stage. In 1817, Friedrich Kind took it in hand for him and quickly worked it into a libretto. The projected opera was first to be called "The Trial Shot" (*"Der Probeschuss"*), changed to "The Hunter's Bride" (*"Die Jägersbraut"*). It is believed that the last moment restoration of *"Der Freischütz,"* the original title of the tale, was made at the suggestion of Count Brühl, the Intendant of the Berlin Opera. Unlike the other titles, this one is virtually untranslatable.

Composed and performed late in his career, *"Der Freischütz"* was Weber's first outstanding operatic success. Anticipation of this major attempt by the popular composer ran high in Berlin. Demonstrations at the performance were excited and prolonged. *"Der Freischütz,"* in effect a *Singspiel* with spoken German dialogue in treatment of a popular German folk legend, was soon taken to heart by German audiences. It was a triumph of opera in the German language and manner as opposed to the Italian opera stoutly maintained by the

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Court theatres, and exemplified in Spontini's *"Olimpia,"* recently produced in Berlin. Detailed descriptions of the first performance of *"Der Freischütz"* are found in the biographies of Weber by his son, Baron Max Maria von Weber, and by Sir Julius Benedict, who was present as the young English pupil of the composer. Weber's remark in his diary is well known: "This evening *Der Freischütz* was given . . . in the *Schauspielhaus* with incredible enthusiasm. Overture and Bridesmaids' Song encored; out of seventeen numbers, fourteen loudly applauded. All went excellently well. I was called before the curtain . . . verses and wreaths came flying — *soli deo gloria.*"

There is a note of relief in these words. Weber had been worried while *"Der Freischütz"* was in preparation. Much was made of the coincidence that the triumph of German opera in *"Der Freischütz"* occurred on the fourth anniversary of the triumph of Blücher over French Imperialism at Waterloo.

But the sensitive Weber was well aware that his new opera had its bitter and sarcastic opponents. The poet Tieck spoke of *"Der Freischütz"* as "the most unmusical uproar I have heard upon a stage." Louis Spohr, an ultraconservative for whom Beethoven's Fifth Symphony had been incomprehensible, wrote: "As I never had a great opinion of Weber's talent as a composer, I wanted to hear this opera to discover the secret of its wonderful success; but this riddle was by

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no means solved, and I can only explain it by the gift possessed by Weber to write for the general masses." Zelter, writing to Goethe, made fun of *"Der Freischütz"* with the witticism that "out of a small nothing the composer had created a colossal nothing." Even E. T. A. Hoffmann, who had crowned Weber with a wreath of laurels and presided at a literary party after the performance, could not resist some pointed barbs. At the performance, printed verses were showered over the audience reminding them that whatever animals Weber had used he did not have to rely upon elephants for his success.* Spontini's *"Olimpia,"* which had been produced on the previous May 14 and which was fastened upon by the advocates of Italian opera, had resorted to such spectacular features as live elephants for its success. Weber was distressed at this slight upon Spontini, and even more so by a *bon mot* circulated against his librettist and friend August Kind: *"Maria trägt das Kind,"* a word play upon the names of the composer and the poet especially annoying to the latter because he tended to appropriate the success of *"Der Freischütz"* to himself. His adherents answered, *"Was wäre Maria ohne Kind?"* This led to a break between the two.

* Various stage contraptions had been introduced into the wolf glen scene of *"Der Freischütz,"* such as an owl of which one wing failed to flutter and whose gleaming eyes were too obviously a pair of oil lamps. There were also fireworks which failed to go off.





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Ernest Newman (in his *Stories of the Great Operas*) praises the overture as "one of the world's masterpieces in its *genre*," and one of the first instances where the overture is for the most part comprised of numbers from the opera itself. Only the horn quartet at the opening is not later to be heard on the stage. "Weber was not only a born musical dramatist but a very original and skilful orchestral colorist; and the overture to *'Der Freischütz'* has a depth and brilliance and variety of tone to which there was nothing to compare in any previous operatic overture.

"It commences with an adagio prelude that breathes the very spirit of the romantic German forest. The strings and wood-wind arrest the attention with a preliminary phrase, after which, over a soft rustling in the violins, supported by solid harmonies in the lower strings, the horns give out a two-part melody that seems born out of the very nature of the instrument. As this dies away, the violins and the violas break into a sort of shuddering *tremolando,* with the clarinets adding their own deep colour to it; the double basses (pizzicati) and the timpani strike in with sinister reiterated notes, and the 'cellos break out into a wail. The horror rises to a climax and then dies away almost into silence. In these dozen bars we have already the revelation of a new genius in German opera.

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"The tempo now changes to *molto vivace,* and after some bars of agitated syncopation, drawn from Max's aria in the first act, at the point at which the Black Huntsman appears in the background, the clarinets give out the melody to which Max sings the words 'What evil power is closing round me?' This merges into the theme, given out by the full orchestra fortissimo, to which, in the grisly scene in the Wolf's Glen in the second act, Max cries out his terror at the horrors around him. This section culminates in a wild upward and downward rush in the strings, flutes, and clarinets, followed by another sinister tremolo in the strings, that is punctuated for a moment by imperiously arresting chords in the horns; then, over the continual tremolo, a solo clarinet gives out, *fortissimo* and *con molta passione,* a theme that is like a shaft of light suddenly piercing the darkness, and after a short transitional passage of the violins the clarinets sing the melody of the final part of Agathe's aria in the second act, in which she speaks of her confidence in the ultimate happiness of Max and herself."

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SYMPHONY FOR CLASSICAL ORCHESTRA

By HAROLD SHAPERO

Born in Lynn, Massachusetts, April 29, 1920

Harold Shapero completed his Symphony, according to an indication on the score, March 10, 1947, at Newton Centre, Massachusetts. He composed it by commission of the Koussevitzky Music Foundation and dedicated it to the memory of Natalie Koussevitzky.

The following orchestra is called for: two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, two horns, two trumpets, three trombones, timpani and strings.

THE subtitle "For Classical Orchestra" calls attention to the composer's sparing use of his orchestral forces. The winds in pairs are his scheme, the trombones entering in the finale. The form of construction of the symphony is also in the classical mold. The main body of the first movement, an *Allegro* introduced by an *Adagio,* is in sonata form, as are likewise the second movement, *Adagietto* 8-8, and the finale. The last movement ends with an extended coda. The third movement, in triple time, follows the usual three-part form of the scherzo. B-flat is the prevailing key which opens and closes the sym-

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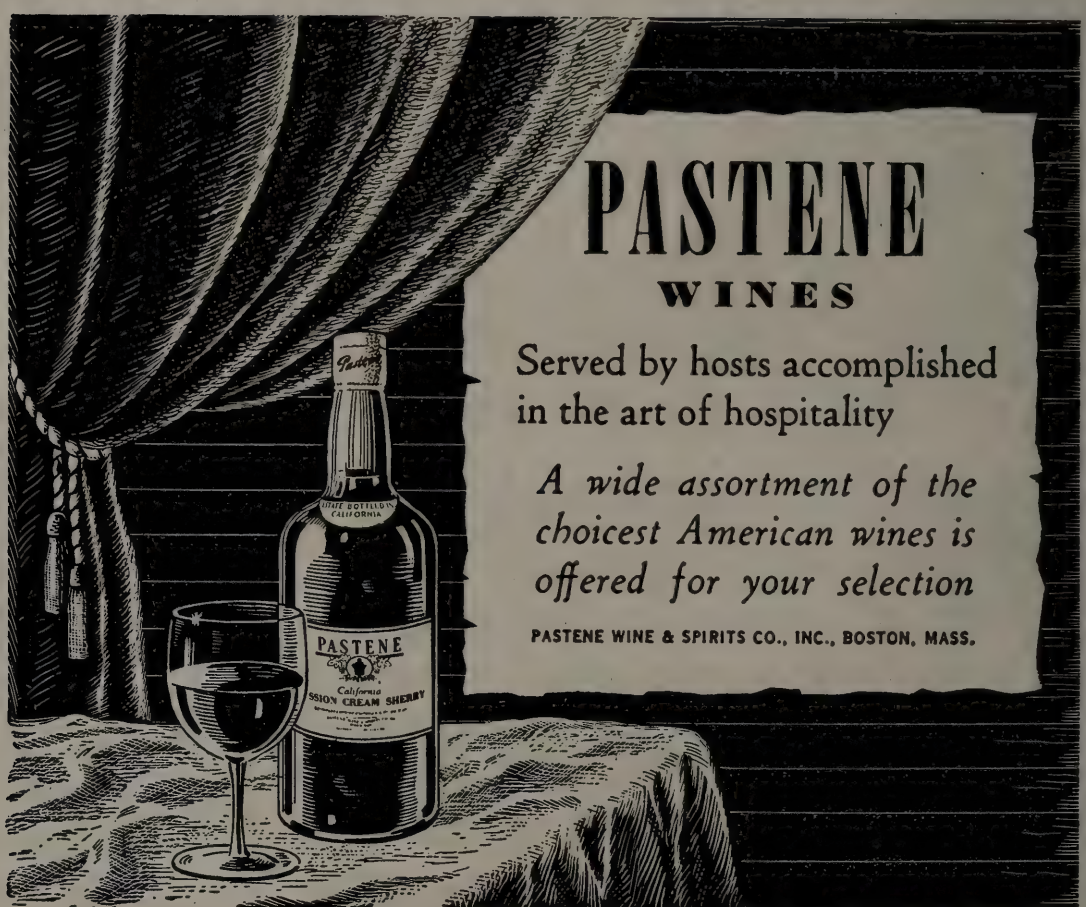
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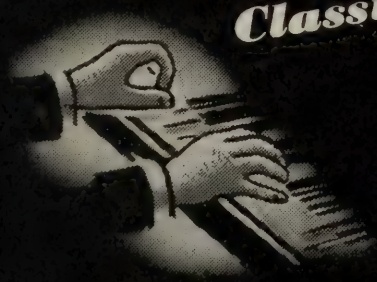
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phony, although the slow movement bears the signature of E-flat, and the scherzo of G.

Harold Shapero has had the benefits of distinguished instruction: He has studied with Mlle. Boulanger, with Hindemith, Krenek, Slonimsky and Stravinsky. Attending Harvard College (from which he graduated in 1941), he studied with Walter Piston there. His latest advisory studies were with Aaron Copland at the Berkshire Music Center at Tanglewood.

Mr. Shapero was awarded at Harvard the Knight Prize, the Naumburg Fellowship, and the Paine Fellowship. He took the *Prix de Rome* (for his "Nine Minute Overture") in 1941. In 1946 he was awarded the Joseph H. Bearns Prize from Columbia University for his Serenade for String Orchestra. He also received a Guggenheim Fellowship. His chamber music includes Three Pieces for Three Pieces (flute, clarinet, bassoon) (1938); Trumpet Sonata (1939); String Quartet (1940); Four-Hand Piano Sonata (1941); Violin Sonata (1942); Three Amateur Sonatas (Piano) (1944).





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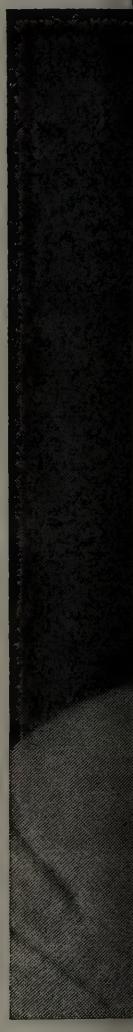
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ENTR'ACTE

THE PROFESSIONAL AND THE AMATEUR EAR FOR MUSIC

By PLAYFELLOW

From Huddersfield Daily Examiner (Huddersfield, Yorks, England)

IN an engaging criticism of critics a friendly correspondent argues that the professional concert-goer or the professional art critic must live in a different world from the ordinary amateur. "What is the use of telling us," he exclaims, "that Bartok is such and such. I haven't the time to study modern harmony and I cannot see that there can be a real value in music that needs the education of a professor of harmony in order that it should be understood. Like thousands more I like melody in music and a subject in a picture that I can recognise."

So do we all — even the professor of harmony or the professional art critic. But my friend in making this distinction between harmony — modern or otherwise — and melody falls into a simple trap.

Melody has no existence apart from harmony or rhythm. The simplest tune owes something of its character to the harmonic basis upon which it is founded. The folk song flavour depends often upon the

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use of certain scales — that is a harmonic ladder — and the simplest way of conveying sentimentalism in music is by sliding about in semitones — that is, using the chromatic scale.

It may need the student of harmony to explain what exactly has been done to secure such and such effect — but the ordinary listener who has never in his life paid a moment's attention to the theory of harmony can be touched by any of the effects which the composer tries to bring off. Musical theory, after all, is not a matter of laws, but an analysis of successful practice. The ear, not knowledge of theory, is the final judge.

The difference between the ordinary listener and the professional critic is to a great extent only that the latter has a more experienced ear. The professional critic may — indeed, he often has been — more incapable of appreciating what is new in music than the ordinary listener. Opposition to Wagner came more from the professional highly skilled critics than from the "plain music lover." The experienced listener tends, very naturally, to become conservative in taste. Long and thoughtful experience in listening or playing tends to create an ear that is educated in a certain fashion, and only in a certain fashion, and the more highly educated the ear the greater the danger of taste becoming too stereotyped. There are Church organists whose ear has been educated largely on Bach and a certain type of

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ecclesiastical music to whom, say, the Berlioz "Requiem" is so much noise.

You can, it has been said, habituate the ear almost to anything, but a habit of taste, once well established, often results in an ear that is deaf to anything outside that particular range of cultivated taste. Yet it is, therefore, the professional and the highly skilled musician who is more likely to shut his ears to all that comes new to him, so that we find the history of criticism illustrated by the silliest of blunders on new music by men otherwise the wisest of judges.

The "plain" man who is a learner all the time is much less troubled by these shortcomings. He has hardly the time to get a fixed habit of taste, and if he is young he will have a natural tendency to believe in the things at which his elders scoff — merely because his elders do scoff. Thus the other day while travelling in a trolley-bus I observed a youth who wore a school cap busy examining the musical score of a Delius work. I asked him what kind of music he liked, and he replied promptly, "Bartok and the moderns. I like them much more than the old stuff."

That young man, who, by the way, had no intention of becoming a professional musician, is fairly representative of his age. Youth, unless carefully directed to the contrary by his tutors — and not



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always then — begins with a natural bias in favour of what in his own day is "modern." He has an almost natural feeling that the enthusiasms of his elders are already outmoded — and such feeling is helped by the discovery he is likely quickly to make that most men as they get older get fixed habits of taste. Thus my young friend, unlike my correspondent, did not need a professor or harmony to "explain" Bartok to him — just as in my own youth I found no difficulty in, say, Scriabin, though my elders shook their heads over him.

Nor do I despair in a youth who finds nothing in Mozart. That is no fresh phenomenon. At twenty I thought Mozart "thin beer" and was all for the excitement of Wagner. And I am sure that in another twenty years my young friend will have found his way to Mozart just as I did — and he may by then make as little of Bartok as I do now of Scriabin. But the point is, a beginner may make his start almost anywhere, and what seems too advanced for some of his elders will be accepted as the normal thing by the youth who is still in the process of creating his own individual outlook. Certain artists, I believe, have a highly specific value in thus helping the adolescent mind — though they fail entirely with the adult.

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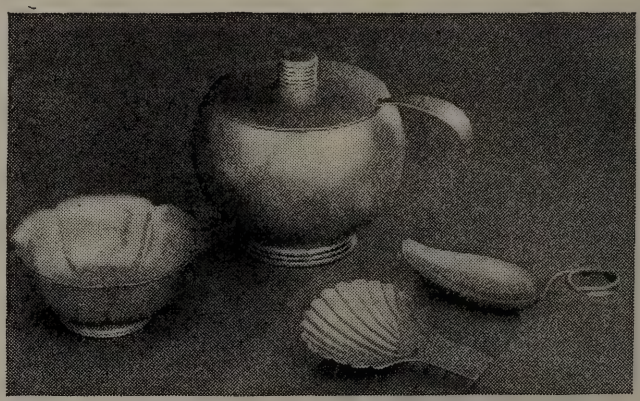
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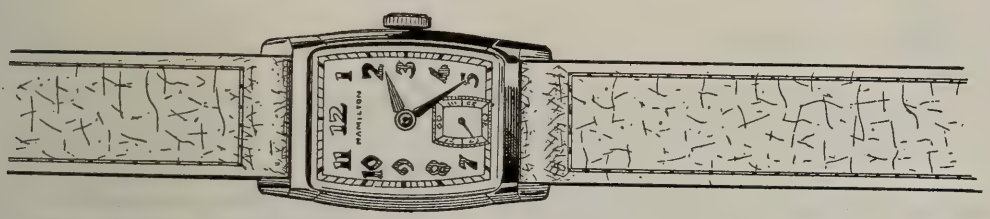
One further point should be made. Much modern music is not the work of young men at all; it is work of middle-aged and elderly composers who have completely resisted the tendency to fossilise. Bartok and Schonberg presented their most "difficult" music towards the end of their life, and Vaughan Williams is now very much more of a "modern" than he was at the age of forty. The danger of getting fixed habits of taste is, therefore, one that may be overcome.

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ENTR'ACTE

CONSERVATIVE INSTITUTION

By VIRGIL THOMSON

(*New York Herald-Tribune,* December 28, 1947)

THE symphony orchestra, among all our musical institutions, is the most firmly established, the most widely respected and, musically speaking, the most efficient. It is not, however, either the oldest or the most beloved. The opera and the singing society, I should think, have better right to the latter titles. Nevertheless, the orchestra is what all music, its prestige, its exploitation and its teaching, turns around. It is the central luminary of our contemporary musical system.

Someone, I cannot remember who, suggested several years ago that the strength of the institution comes from the fact that the concert orchestra is a representation in art, a symbol, of democratic assembly. Certainly it is so conceivable. And certainly its rise is contemporaneous



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historically, with the rise of parliamentary government. The fact that its most glorious period, as regards composition, the working years in Vienna of Haydn, Mozart and Beethoven, was a time when, in that place, there was no parliamentary government at all, does not disprove the identification. It merely suggests that the parliamentry ideal, as represented then by England, was strong enough to influence democratic-minded men anywhere and that its flowering in music, an art difficult to censor, was all the more indicated in a country which would not have tolerated at the time any such representation through the less hermetic techniques of painting and literature.

In any case, these men in Austria, not the composers of liberal England or of revolutionary France, transformed the court symphony into the popular symphony. Never again, after they had lived, was the symphony an elegant or decorative form. It was larger, louder,



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more insistent, more humane, broader of scope and definitely monumental. Its performance ceased to be a private entertainment and became a public rite. Also, there has remained with the symphony ever since an inalienable trend toward, in the broad sense, political content.

Professional symphony orchestras today remain associated with a political unit, the city. They are a privilege and symbol of civic pride. States and central governments rarely support them. Even municipalities do not like contributing taxpayers' money to them, though in a few American cities — Baltimore, Indianapolis and San Francisco — there is a budgetary provision for such aid. Normally they are a civic proposition, and their deficits are met by public-spirited citizens. Rarely are great orchestras associated with our religious scholastic foundation (as our finest choruses are more often than not) or directly with the world of big business and finance and

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fashion (as our best opera companies have always been). They are wedded to our great cities. They are monuments of civic pride and symbols not only of musical achievement but of their communities' whole cultural life.

There are really two kinds of orchestras, the monumental and the directly functional. The latter kind exists in large numbers connected with educational institutions and with the amateur musical of neighborhoods and of semi-rural communities. In 1937 there were about 30,000 of these in the United States alone. Their chief purpose is the musical training or musical enjoyment of the players, though they also provide in increasing numbers nowadays professional players to what I call the monumental orchestras. The latter are strictly professional and perform only for the edification of the listener.

The functional orchestras, being educational in purpose, play a larger repertory than the others do. And their style of execution is less standardized. The monumental orchestras, being more ceremonial by nature, are highly standardized in both repertory and execution,

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internationally standardized, in fact. The players, the conductors, the pieces played (save for a very small number that represents local taste only) can be removed from one orchestra and inserted in another anywhere in the world. Even language is no barrier to rehearsal efficiency. Indeed, it is exactly their international standardization that enables our orchestras to represent localities, to symbolize to the whole world the cultural level — by internationally recognized standards — of the particular city that supports any one of them.

The civically supported symphony orchestra is the most conservative institution in the Western World. Churches, even banks, are more open to experiment. The universities are cultural Bolsheviki by comparison. This does not mean that new music does not get played by the orchestras. The rendering of contemporary works along with familiar classics is one of their firmest traditions. No orchestra can live that plays only the music of dead composers. As a matter of fact, no orchestra ever essays so radical a policy. The public objects to modern music, naturally, because modern music, however great intrinsic musical interest it may present, simply can never compete as *edification* with the hallowed past. But the same public that objects to hearing modern music objects far more vigorously to being deprived of the privilege. Just as the musical execution of our symphony orchestras is the most conservative and correct that money can buy, so also is the repertory they play, a certain appearance of musical "progressiveness" being required by tradition itself.

The encouragement of musical advance, however, is not the chief

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purpose of symphony orchestras. The first line trenches of that lie elsewhere. They lie in many places, but always the rapidest progress of musical invention takes place where the attention of so large and so pious a public is not present to discourage the inventor. Small groups of musicians working under private or university patronage can produce more novelty in a year than will be heard at the subscription concerts in twenty. Invention takes place sometimes, even under the very eye of a large public, provided that public is looking at something else.

If theatrical entertainment is there to give novelty a raison d'être, as at the ballet or at the opera, or if the occasion is not too respectable socially, as in really low jazz dives, then the circumstances for musical invention are at their most favorable. The symphony orchestra favors musical advance officially, but it dare not offer much of it at a time. It must advance slowly, because it deals with a large public, which necessarily is slow of comprehension, and because the basis of its whole operation is the conserving of tradition anyway. Stability rather than variety is what the faithful chiefly demand of it.

Our symphony orchestras, historically viewed, are solider than our banks. They are always getting born; they rarely die. Constantly threatened with financial disaster (a talking point during campaigns to raise money or in union negotiations), they almost never cease operations. Nor will they, so long as civic pride exists and so long as democratic government through parliamentary procedure shall seem to us a beautiful ideal and one worthy of representation in art.



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By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor.

The most recent performance at the Boston Symphony concerts was March 2, 1945.

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THERE are those who attribute to Clara Schumann the direct inspiration of the Symphony in B-flat, for it was at the end of the first winter of their marriage, on the threshold of spring, that Schumann composed it. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.



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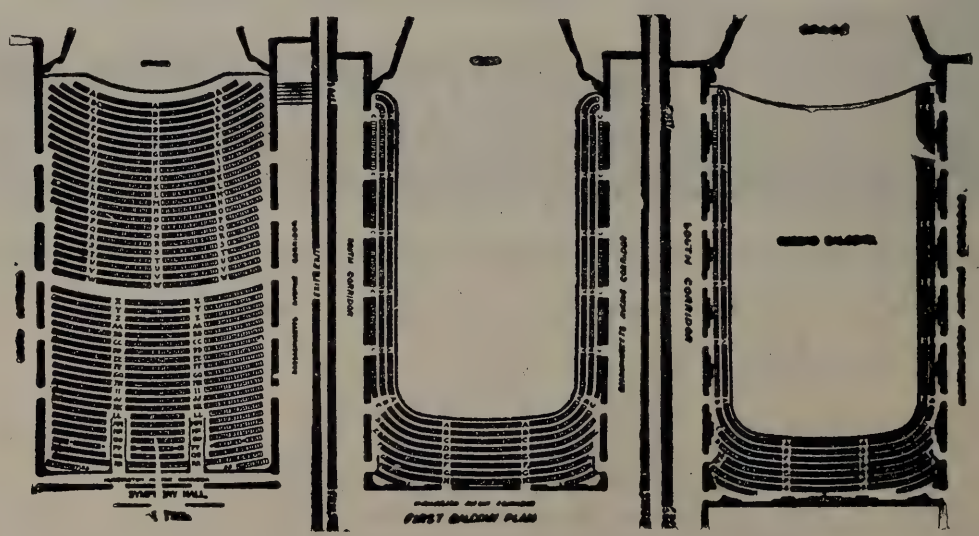
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For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

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The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."* Schumann noted in the diary: "Sketched January 23 to 26, 1841,"

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende Deinen Lauf,—Im Thale blüht der Frühling auf!"*

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and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how



little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns



then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."



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ANNUAL MEETING

To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on Wednesday, February 25th, at 4:00 P.M.

A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality, and an entrance card for the meeting will be forwarded promptly.

OLIVER WOLCOTT,
Chairman, Friends of the
Boston Symphony Orchestra.

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 6, *at* 2:30 *o'clock*

SATURDAY EVENING, FEBRUARY 7, *at* 8:30 *o'clock*

LEONARD BERNSTEIN *Conducting*

MOZART.....Symphony in G minor (No. 25, K. 183)

I. Allegro con brio
II. Andante
III. Menuetto
IV. Allegro

INTERMISSION

MAHLER.....Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus

I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck* (With serious and solemn expression throughout)
II. Andante moderato. *Sehr gemächlich* (Very leisurely)
III. *In ruhig fliessender Bewegung* (In quietly flowing movement)
IV. *"Urlicht"* (Primal Light) — Contralto Solo. *Sehr feierlich, aber schlicht; Choralmässig* (Very solemn, but simple; like a chorale)
V. Finale. (Chorus. Soprano and Contralto Solos)

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This program will end about 4:30 o'clock on Friday Afternoon, 10:30 on Saturday Evening.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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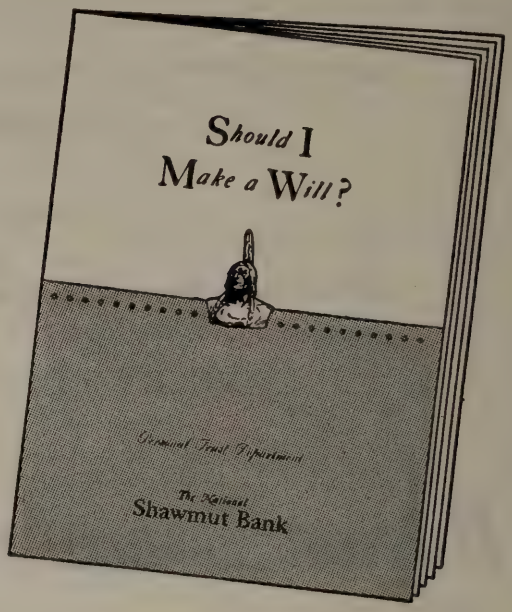
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Mahler and Boston

Charles Ives

MAHLER AND BOSTON

Gustav Mahler, in his first season in America (1907–08), visited Boston and privately expressed his opinion of Boston's orchestra. According to his widow, Alma Mahler Werfel, in her "Gustav Mahler, Memories and Letters" (Viking Press, 1946), Mahler visited Boston in the spring of that season as conductor of the Metropolitan Opera Company. "Boston itself was dull and sedate," writes Frau Werfel, "compared with other American towns. Here too we lived in isolation for the few days we were there. We had only one invitation. Mrs. Gardner (the great collector of Italian works of art) asked us to a luncheon party at her house, and we were eager to pay a visit to her palatial museum. Unfortunately we failed to find the entrance. The building resembled a gigantic cistern without windows or doors. We got out of our automobile and made the complete circuit of the house, but found neither door nor bell. So we left it at that and drove back to our hotel, glad to be alone and to do as we pleased. Alone or in company we were always in any case enclosed within a vacuum."

If Mahler, like his wife, was unimpressed with Boston, his impression of Boston's orchestra was very different. The following letter was published in "Letters of Composers" (Alfred Knopf, 1946):

To Willem Mengelberg

New York, February 1908

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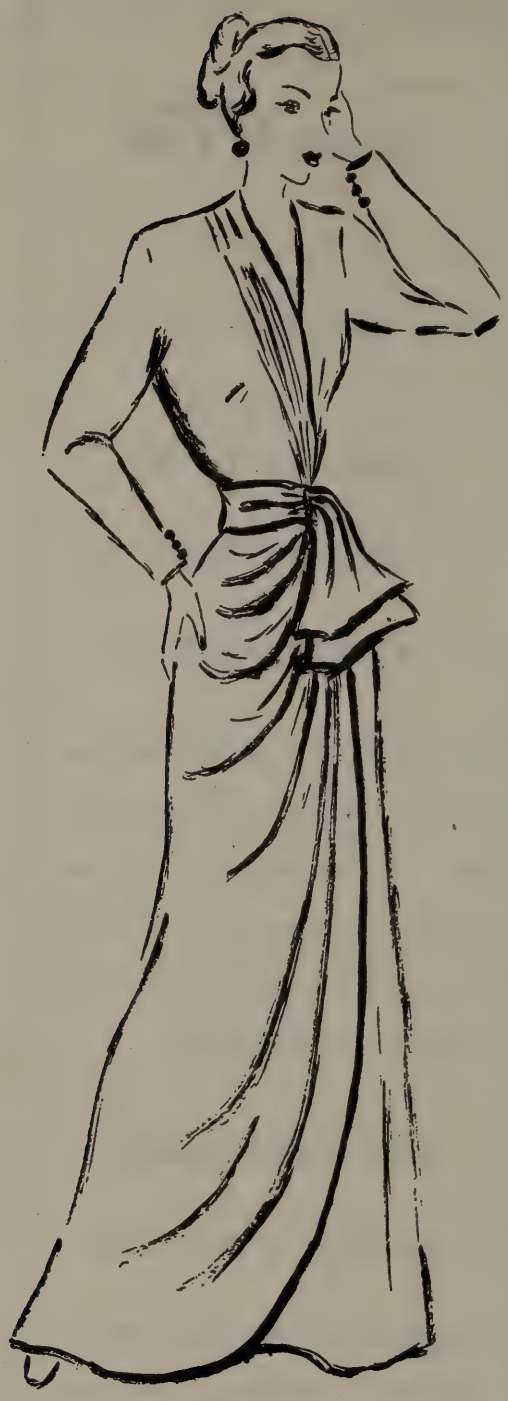
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hope) a proposal from Boston inviting you to assume the direction of the (magnificent) orchestra as successor to Muck. Yesterday I talked to Schelling about this and he told me you were not much inclined to accept the position. Since I can easily imagine your reasons, perhaps it would not be amiss for me to give you a few details so that when you make your decision you won't be too prejudiced and will have a clearer idea of the situation.

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"In addition you should also seriously consider the salary. If they approach you, ask for $20,000 (around 50,000 gulden or even a little more). You can manage quite beautifully on $6,000 to $8,000 and put the rest aside. I would accept the position unconditionally in your place because the most important thing for the artist is the instrument he has and the echo his art awakens. Please let me know immediately what you think about this and whether I should pursue the matter further for you. I'm going to see Higgins [*sic*] around the end of March (up to now I've only been corresponding with him) and at that time I could arrange everything for you, which is difficult to do in writing. It would be glorious for me to have you close by. Indeed I, too, will also spend next year in America. I am quite enraptured with the country though the artistic satisfactions of the

Metropolitan are only rather so-so. I am in a great hurry and want this to reach you soon. Please answer immediately, even if in brief.

"Greetings to your dear wife and our friends in Amsterdam and best regards from your old friend,

Gustav Mahler"

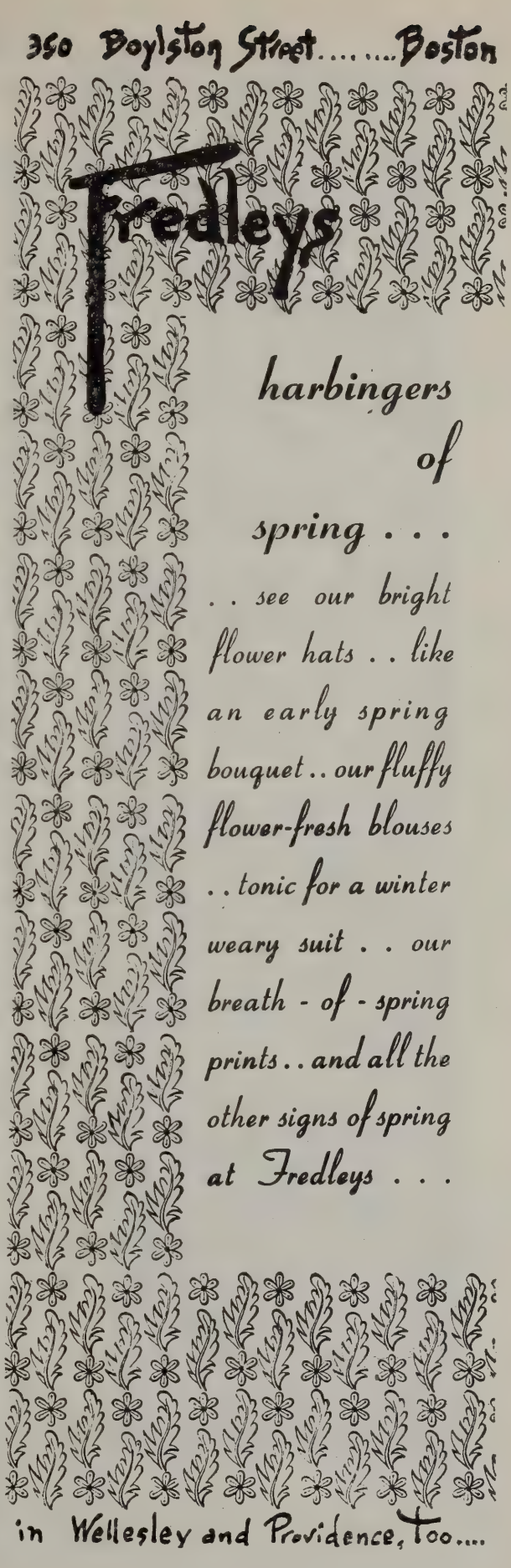
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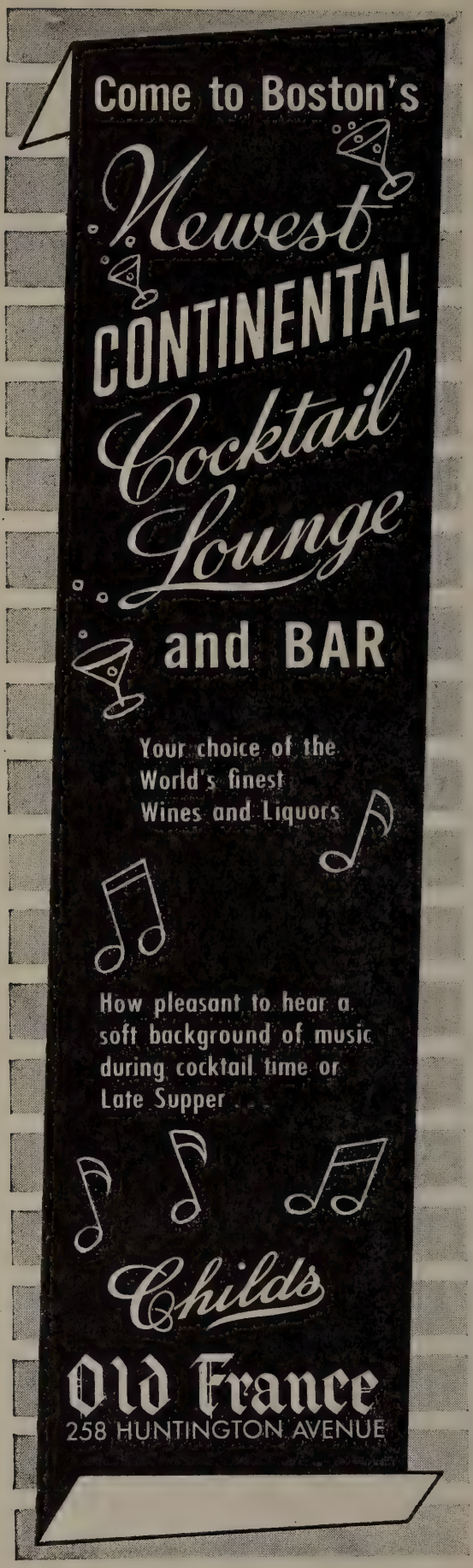
CHARLES IVES

At the symphony concerts of next week, the Boston Symphony Orchestra will make its first venture into the music of Charles Ives. Ives is an American composer, but unlike others who have figured on the programs of the present season, he is not young. He was born in 1874, in Danbury, Connecticut. He has been composing for almost half a century, and has written a great deal of music. He has been singled out and praised by the discerning as of striking power and originality. Whenever one of his works has been performed it has caused a sensation. In fact, when Lawrence Gilman heard his Concord Sonata, for piano, in 1939, he called it "the greatest music composed by an American, and the most deeply and essentially American in impulse and implication."

In spite of these opinions, the music of Charles Ives has been very seldom performed. The performance under Mr. Burgin's direction next week of "Three Places in New England" will be the first appearance of his music in the concerts of a large symphony orchestra. Several reasons could be given for this dearth of performances. But the principal reason is undoubtedly the extreme difficulty of the music.

Charles Ives was the son of a bandmaster and music teacher in Danbury. From his father he acquired not only a technical training in music, but an experimental interest in setting unrelated rhythms or harmonies against each

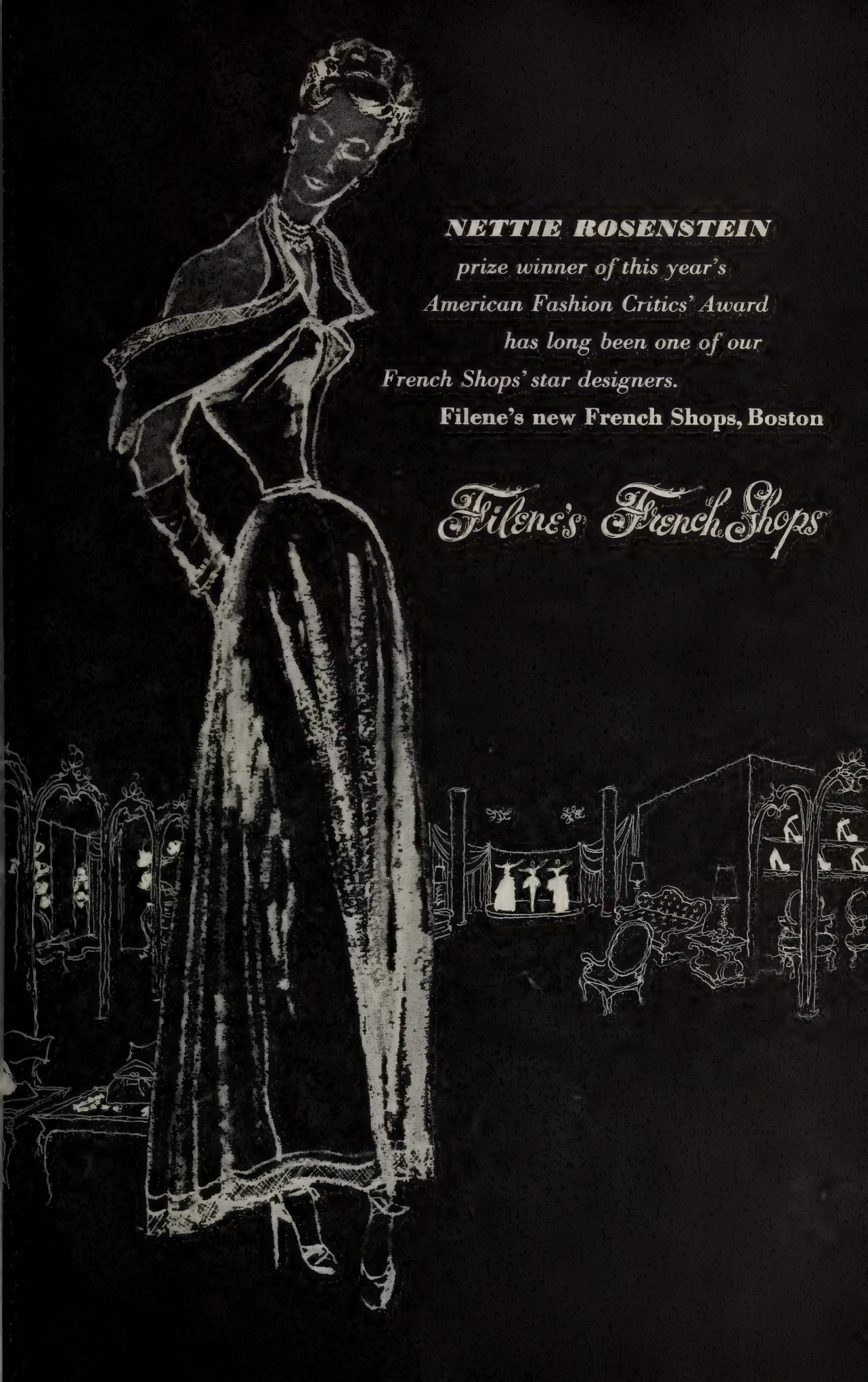




other. Small town life and small town bands interested him, and he liked to depict in his scores the effect of two bands playing simultaneously — but not together. Charles Ives wrote simply for his own satisfaction — he never sought performance or public recognition and consequently remained not only unnoticed, but unknown by the world of music for many years. He has jealously preserved his "amateur" standing in music. His profession has been insurance, in which he has made a fortune. He retired from business on account of health, in 1930.

His "Three Places in New England" is dated 1903–1914. The first sketch was suggested by the bronze relief on the Boston Common of Colonel Shaw and his Regiment by St. Gaudens. The music is a retrospect of the Civil War. The second was suggested by a memorial of the American Revolution near Redding Center, Connecticut. He imagines that a child, on a Fourth of July picnic, strays from his fellows and beholds, on the site of General Putnam's camping grounds, a vision of the Goddess of Liberty exhorting the soldiers — ghosts of an earlier century. The third sketch is idyllic, and was suggested by a poem of Robert Underwood Johnson, "The Housatonic at Stockbridge," beginning:

"Contented river! in thy dreamy realm—
The cloudy willow and the plumy elm. . . ."


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Fifteenth Program

FRIDAY AFTERNOON, February 6, *at* 2:30 *o'clock*

SATURDAY EVENING, February 7, *at* 8:30 *o'clock*

LEONARD BERNSTEIN *Conducting*

Mozart.....Symphony in G minor (No. 25, K. 183)

I. Allegro con brio
II. Andante
III. Menuetto
IV. Allegro

INTERMISSION

Mahler.....Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus

I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck* (With serious and solemn expression throughout)
II. Andante moderato. *Sehr gemächlich* (Very leisurely)
III. *In ruhig fliessender Bewegung* (In quietly flowing movement)
IV. *"Urlicht"* (Primal Light) — Contralto Solo. *Sehr feierlich, aber schlicht; Choralmässig* (Very solemn, but simple; like a chorale)
V. Finale. (Chorus. Soprano and Contralto Solos)

Chorus of the
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(G. Wallace Woodworth, *Conductor*)

Soloists
Ellabelle Davis, *Soprano*
Suzanne Sten, *Contralto*

This program will end about 4:30 o'clock on Friday Afternoon, 10:30 on Saturday Evening.

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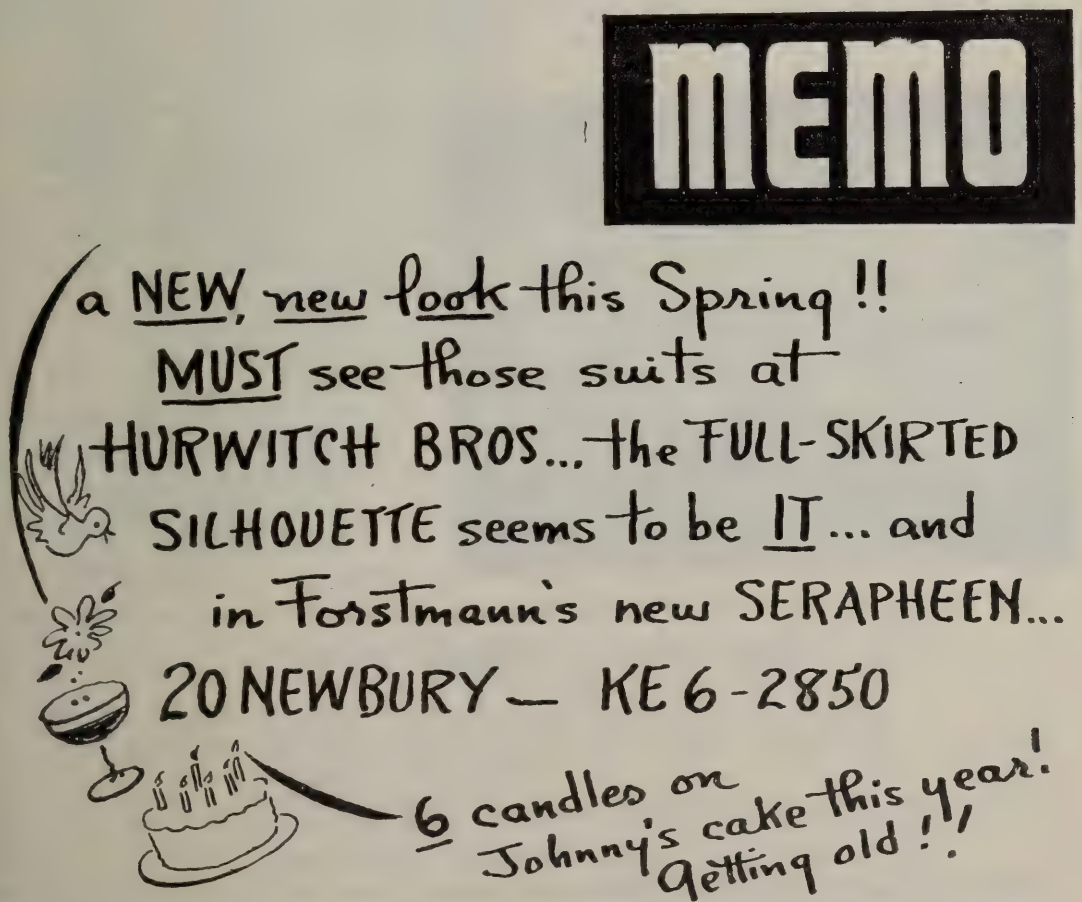


On a Boston music lover

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LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He studied piano with Helen Coates, and later Heinrich Gebhard. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he was accepted by Serge Koussevitzky in his conducting class. Mr. Bernstein returned as his assistant in conducting in the third year of the School, 1942, and has been on the faculty in the same capacity since 1946. In the season 1943–44, he was assistant conductor of the New York Philharmonic-Symphony Society. He has appeared with many orchestras as guest conductor, having first conducted the Boston Symphony Orchestra January 28, 1944. His ballets "Fancy Free" and "Facsimile" have been produced by the Ballet Theatre. He wrote the music for "On the Town," first performed in Boston December 13, 1944, and a success on Broadway. In 1945 he became director of the New York City Symphony. He has conducted European orchestras as guest during the last two summers, also in Palestine last summer.



SYMPHONY IN G MINOR, *K. 183*

By WOLFGANG AMADEUS MOZART

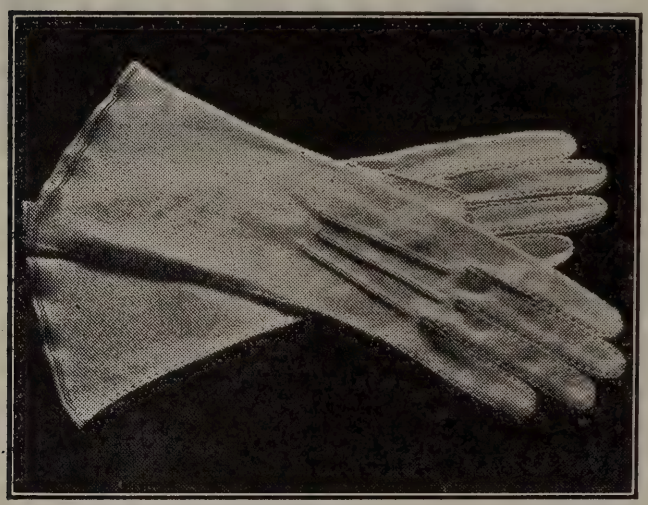
Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Mozart composed the less known of his two symphonies in G minor, which is numbered 25 in the Breitkopf and Härtel catalogue, near the end of 1773 at Salzburg. The Symphony was performed at the regular concerts of the Boston Symphony Orchestra on October 27–28, 1899, when Wilhelm Gericke conducted. It was included in the Mozart Festival by members of this orchestra at Tanglewood, under Dr. Koussevitzky's direction, August 5, 1944.

The Symphony is scored for two oboes, two bassoons, four horns, and strings.*

ONLY twice in his life (here and in the more famous G minor Symphony of 1788, K. 550) did Mozart compose a symphony in the minor mode. G minor must have held a special sombre significance for him — the late symphony in that key, the String Quintet (K. 516, 1787) and the Piano Quartet (K. 478, 1785) all show a strain of pathos unusual at the time. Wyzewa and Saint-Foix stress the "extraordinary analogy" between the early and the late symphonies in G minor. Certain portions of the first they have been tempted to call "virtual sketches" (*"de vraies ébouches"*) for the late symphony. There is

* The instrumentation is worth remarking. Four horns were not customarily introduced into symphonies until many years later. Mozart had used four horns in two symphonies (K. 170 and 172) of the year previous — he never did so again. Bassoons he had used once in an early symphony in Vienna (K. 76, 1767) and in the *Andante* of his G major Symphony of 1771. Again in the "Little" G minor he used bassoons twice — in the *Andante* and in the wind Trio of the Minuet. The use of bassoons was soon to become general.



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certainly a foreshadowing of the more famous symphony in the passages of chromatic modulation and the probings of sombre coloring in the early one. The two French authorities also stress the probable sources of this first marked apparition of pathos in Mozart's art. In Vienna, they surmise, the alert and attentive Mozart may well have allowed the mood of the *"Sturm und Drang"* movement to color his thoughts. Music had not yet been touched with it, but Goethe's "Sorrows of Werther," recently published, may well have affected him with its melancholy passion. Haydn's so-called *"Trauer"* Symphony appeared about this time, and likewise the D minor Symphony of Vanhall, which in turn derived from Haydn. The two French specialists consider these to have directly influenced him. We know well enough that the boy Mozart, then seventeen, assimilated and reproduced musical mannerisms which he picked up on every side. The important point is, of course, that in his "Little" G minor Symphony he expressed his newly found melancholy as something intimate, personal and peculiarly his own.

The theme of the first *Allegro* gives a definitely sombre minor cast to the opening, although it is relieved by the tripping countertheme in B-flat major. The development is brief (thirty-four bars only) but interesting. It enters on a new subject which is mingled with the principal one. There is a full return, the second subject appearing in

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the minor, and a short Coda. Commentators have found brightness and relief from the dark colorings of this symphony in the short, lyric *Andante* in E-flat major. But if there is a romantic movement in the symphony it is this one – if the *"Wertherleiden"* found their affecting echo in the sensitive and receptive Mozart, it is surely here. The voice of the violins, muted, is arresting as they give forth their plaintive melody of accented, falling half-tones – the symbol of pathos with Mozart. Interwoven are dark thirds of the bassoons, here first heard. In contrast to this plaintive song there is a brief countertheme in shimmering ornamental notes from the violins – a fleeting recollection of Mozartean elegance. The melody returns to dominate the development and becomes more impassioned, shading into minor.

The Minuet brings us back to G minor and the full orchestra. Again in contrast is the G major Trio for the winds only. We imagine a peasant-like German dance, which none but an Austrian could have composed. The Finale is again in sonata form in a brilliant ferocity of G minor, once more relieved by a lilting second subject in the relative B-flat major. The development is as short as that of the first movement – shorter if the fast tempo be taken into account. The movement scintillates in its progress, displaying twists and turns of its composer's wit along the way.

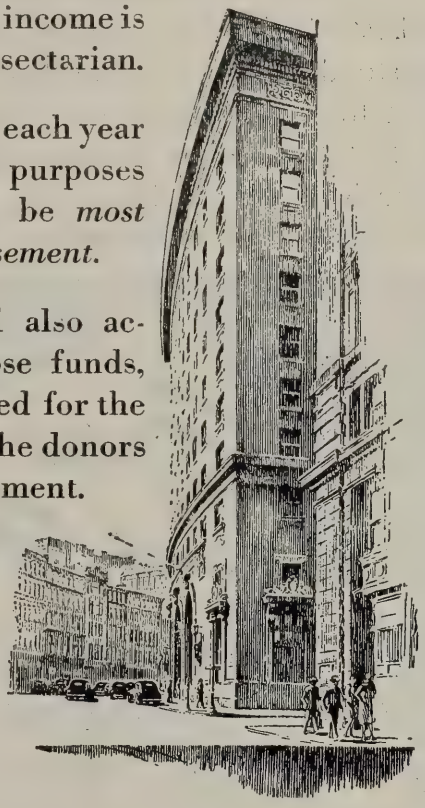
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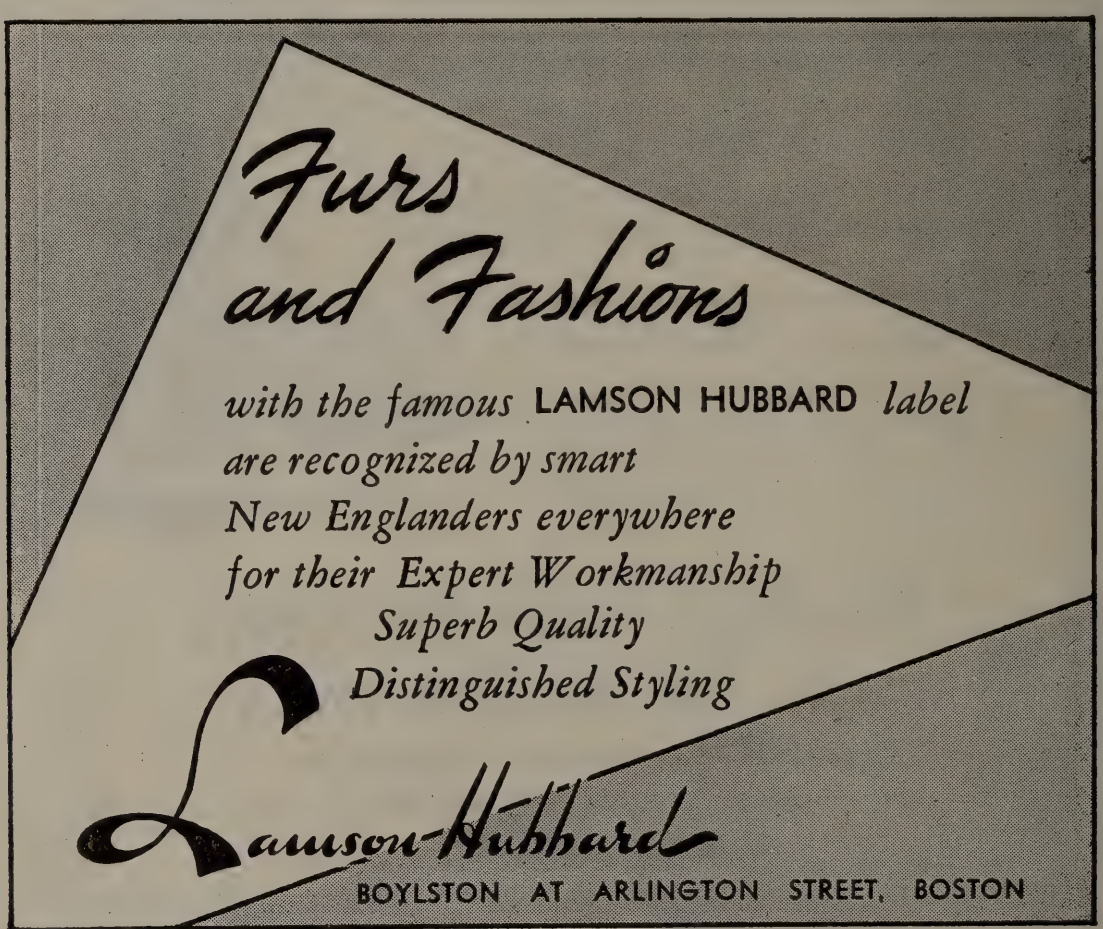
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The age of seventeen was not for Mozart, as it is for most people, a period of often painful incertitude, of newly found emotional impulse without expressive assurance. The adolescent Mozart differed from the average in that his impulses were at once more ardent and subtle while their expression had the assurance of almost limitless resource. The Symphony in G minor has just this rare combination of youthful *naïveté* and the fluent delicacy, the multiple shadings and considered poise that come with maturity. At seventeen, Mozart was matured by long experience. Even from the age of six, music had flowed cleanly and expertly from his pen, and with equal ease from his fingers at the harpsichord. Since he had been six, he had spent a good deal more than half of his time being taken about by his father from one European court to another. He was dismayed by neither monarch; patron, nor rival virtuoso, and by no musical task. He was ready to undertake an opera, a symphony, mass, or a test of finger-board dexterity at any time, and would invariably measure up with the best of his elders. These accomplishments never gave him conceit, nor stood in the way of his warm, normal friendliness with those about him. He simply lived in music and breathed it as naturally as air. But the fortunate youth was in other respects not so fortunate. There is a reverse side to the picture.





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was getting so much of the attention which idle wonderment lavishes upon a precocious youth.

He wrote as late as September 24, 1778, when Wolfgang was twenty-two, and seeking his fortunes alone in Paris: "It is better that whatever does you no honor should not be given to the public. That is the reason why I have not given any of your symphonies to be copied, because I suspect that when you are older and have more insight, you will be glad that no one has got hold of them, though at the time you composed them you were quite pleased with them. One gradually becomes more and more fastidious."

The symphonies thus severely dismissed numbered at least thirty. Two of them, the one in G minor and the one in A major (No. 201), which followed it by a few months,* in themselves offer fair testimony

* This symphony was last performed at the Boston Symphony concerts March 3–4, 1944. Whether Mozart's patron at Salzburg, the Archbishop Hieronymous von Colloredo (whom he cordially disliked), required symphonies at this time, we cannot know. We know that Mozart could be prodigal with the products of his genius, and careless of their fate. He wrote at Salzburg between late 1773 and the close of 1774 these and two other symphonies (K. 200 and 202), a large amount of church music for the chapel choir, concertos for bassoon, for violin, for piano, a brace of clavier sonatas, and other works besides.

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that Mozart, even in his teens, was not so lacking in "ripeness" or "clear judgment" as his father made him out to be. These two, the first dark and impassioned, the second a bright and skimming product of the *style galant,* are proof enough of variety, personal character, and mature emotional sensitivity. If the two early symphonies are confined in instrumentation, limited in development, complacent in the formal patterns then customary, it would be a great mistake to assume that Mozart was lacking in imagination or daring. He was expected to provide polite symphonies for polite occasions, in line with musical etiquette. They were prescribed by conditions, that is to say by the limitations of both players and audiences. If Mozart had stepped too far out of the line of correct musical deportment, ranged with a freer fancy in his development, his modulations or his counterpoint, he would no doubt have jolted his listeners out of their genteel and lordly casualness, and brought the sharp anger of his father upon his head. He did no such thing. He was too well trained in practical caution to jeopardize his position and income.

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ON LISTENING TO MAHLER

By ERNEST NEWMAN

In a series of articles in the "Sunday Times," London, Ernest Newman made a plea for the understanding of Mahler's music, fragmentarily heard in his country. His remarks are here printed in part.

IT remains to be seen whether these broadcasts [the Fourth Symphony and the Adagietto from the Fifth] will stimulate a general desire to become better acquainted with the composer. The core of the trouble is paradoxical but vital: no one can see an individual work of Mahler's as it really is until he knows fairly well the man's work as a whole. We are thus in a vicious circle. With other men, composition means the isolation of a particular mood or family of moods for both the emotional and the formal purposes of a particular work: with Mahler the whole musician — which is only another way of saying the whole man, for his music was entirely himself and he entirely music — pours out the totality of himself in each and every large-scale work in a profusion that may seem to the casual listener very like confusion.

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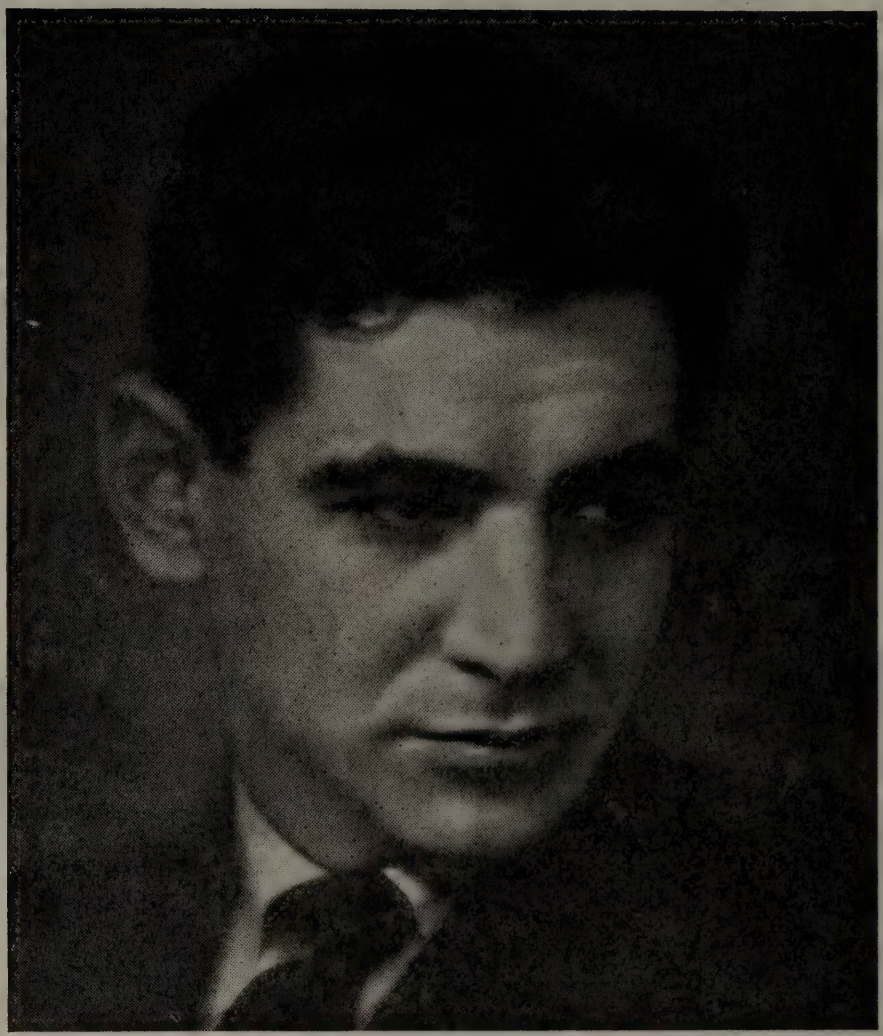
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kind: Tchaikovsky would not have dreamt of trying to blend in the one work the charming nursery moods of his Casse-Noisette Suite and the pessimism of the Pathetic. But with Mahler the compartments of his nature were not sealed off from each other in this way: each element of his being seemed to claim equal rights of expression on all occasions and in any company. And this being of his happened to be of a diversity without a parallel in music. It was capable in equal measure and in swift succession of every contrariety, of abysmal depressions and almost crazy exaltations, of acquiescences and revolts, idylls and grotesques, innocencies and perversities of every imaginable kind.

He could veer in a moment from the simplest joys of childhood to the martyr's ectasy in his sufferings, and back again. At one moment he is goat-footed Pan, at another Pater Seraphicus, at another Faust, at another Mephistopheles, at another a medieval mystic revelling in emotional hair-splitting, at another a happy child, making, hand in hand with St. Martha and St. Peter, a super-nursery of Paradise, romping about in the first dawn of the world's innocence with a menagerie that never was on land or sea. He can plunge without explanation and without a bar's break, as he does in the third symphony, from a setting of Nietzsche at his most sibylline to a setting of German folk-poetry at its most naïve.

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The inevitable first result of all this diversity, frequently within the frame of the same work, is perplexity and misunderstanding on the part of the listener; for this seemingly haphazard promiscuity of mood and scene and image deprives each individual work in turn of the clear-cut and easily classified physiognomy that our audiences expect in a work calling itself a symphony. Hence the paradox that we can see no one work of his steadily and whole until we have a fairly clear idea of his mind and his work in their totality.

His music is a highly personal matter: it is himself, and into each successive work he poured virtually his whole self. A hearing now and then of one or two of them gives the casual listener the impression of a certain sameness, even repetitiveness: there is the same attempt in each to make the work cover the whole of life, the same alternations or fusions of the ecstatic, the tragic, the gay, the naïve, the complex, the philosophic, the ironic, the sardonic, frequently achieved by the same technical procedures — the piling of tension on tension, for example, followed by a sudden relaxation and then a recommencement of the process of strain and release. But the important point to be observed is that although these procedures resemble each other superficially they are subtly different from one work to another, both in their purposes and in their final result; and having a different

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raison d'être each time, they must be played, and imaginatively apprehended, with a different mental nuance.

It is for this reason, first of all, that performers and listeners alike need to have a general idea of Mahler's specific mental world as a whole before they can see a particular work of his precisely as it is in itself; for this reason, again, that the ideal conductor of Mahler is Bruno Walter, who knows inside out not only the works themselves, but, from close personal association, the man and his mind.

~

The impulse of the average conductor, taking up a Mahler work without having assimilated the total Mahler, is to make easy "effects" with the tensions, ecstasies, climaxes, bizarreries and so on of the music, under the delusion that they are there for *his* sake. He will have to rid himself of this quaint delusion before he can hope to become even a moderately good Mahler conductor in the eyes of Mahlerians; he will have to learn to distinguish between a "conductor's effect" in general — a sort of patent recipe that can be made up and carried about on the person and applied indiscriminately, though with equal "effect" on an unsophisticated audience that does not know the tricks of the trade, to any work, any composer — and the subtler kind of nuance that grows out of the work in hand and a sense of the meaning of it as a whole.



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This, then, is one of the difficulties of the Mahler case for both performers and listeners. Another frequent difficulty is to discover the true sense of some perhaps disconcerting half-dozen bars or other and their relation to the context. At first, everyone who approaches Mahler falls between two stools now and then. Obviously this is not "pure" music, "absolute" music — to avail oneself, for convenience' sake, of those antiquated, stupid, but still current terms, the invention of nineteenth century aestheticians who had not thought out the whole problem of the nature of music — and cannot be followed simply as such. But equally obvious is it that it is not programme music of the Lisztian or Straussian type, in which a passage that does not carry its realistic meaning written on the face of the music itself is elucidated for us by the programme, and justified by that.

What kind of music, then, are these symphonies of Mahler, the fine flower of them, the ninth, in particular? Broadly speaking, they represent a new kind, needing to be taken hold of by the listener's imagination in a way at present unfamiliar to him and to the academic practitioners of "musical analysis." They represent a phase in the evolution of the musical faculty which is best explained by reference to

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a similar process that has gone on in some of the other arts over the centuries.

The fact is, that a Mahler movement is as soundly organised in its own way as a "classical" movement is in another. But it is differently organised, and rightly so, because the music is born of a different impulse and sets itself a different goal from the "classical." One of the many mistakes of the professorial chair is to talk about "form" as if it were an entity in itself, something that can be taught, and, having been learned, can be applied to any complex of musical ideas. Thus we find the late Professor Ebenezer Prout writing a manual of composition with the title of "Applied Forms," oblivious of the fact that "form" in a musical work should not be something "applied" to the thinking from the outside but growing out of it from within. There should be no more two symphonies of the same form than there are two trees of the same form; and if conventional musical "forms" are still employed in such abundance and have so much prestige, it is because so much of the thinking that goes on in music is more or less conventional.

Since, then, the only form deserving our admiration in the art-product is one not gummed on the ideas from the outside in accordance with a recipe but one evolving spontaneously from the inner nature of the thought, it behoves us to inquire whether the *modes*

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of thought do not change from epoch to epoch. If they do, then as a matter of course an older form, which came into being because it was the natural correlative of the mode of thinking at that time, must yield later to another type of form when the type of thinking has changed. In the fields of architecture, painting and sculpture some of these secular changes, which come about by a kind of natural law, have been defined with great precision by the German art historian Heinrich Wölfflin, in his *"Kunstgeschichtliche Grundbegriffe"* and his *"Renaissance und Barock,"* two works which, though they do not mention music, should form the basis of the training of every musical critic and historian.

He shows that "classical" art proceeds from different premises and aims at a different end-result from "baroque" art, and that the evolution of the latter out of the former has been a feature recognisable not only in modern but in ancient art. According to Wölfflin, the change is of two kinds. With one of these I shall deal later in connection with a certain aspect of Mahler's style. The other change may be stated thus. In the classical building or picture it is the individual elements that determine the whole, and they remain clearly separable in thought from the whole even after the latter has been achieved — the column-elements, for instance, of the Parthenon — whereas in baroque art this process is reversed; it is the whole that determines the elements.



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SYMPHONY NO. 2, IN C MINOR, FOR ORCHESTRA, SOPRANO AND ALTO SOLOS, AND MIXED CHORUS

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

First sketched at Leipzig (where Mahler assisted Nikisch in the seasons 1886–1888), this symphony was composed in Hamburg, and completed at Steinbach on the Attersee, in June, 1894. The three instrumental movements were brought to performance at a Philharmonic concert in Berlin under the direction of Richard Strauss, March 4, 1895. On December 13, 1895, likewise in a Berlin Philharmonic concert, the composer conducted a complete performance. He conducted the first American performance, by the Symphony Society of New York, December 8, 1908. The first performance of this Symphony by the Boston Symphony Orchestra (and the first in Boston) was at a special concert in Symphony Hall, January 22, 1918, when Dr. Karl Muck conducted, the chorus was prepared by Stephen Townsend, and the soloists were May Peterson, soprano, and Merle Alcock, contralto. There was a repetition "by request" on February 3.

The orchestra called for (and slightly modified in this performance) includes four flutes, four piccolos, four oboes, two English horns, five clarinets, two E-flat clarinets and bass clarinet, four bassoons and contrabassoon, six horns (and four horns off-stage), six trumpets (and four off-stage), four trombones, tuba, two sets of timpani, bass drum, snare drums (one or more), cymbals, small and large tamtams, triangle, glockenspiel, three bells, *Ruthe* (bundle of sticks), two harps, organ, and strings (additional timpani, bass drum, cymbals and triangle are indicated "in the distance").



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Mahler, an inveterate reviser, allowed three editions of this Symphony to appear, with variants in the instrumentation of many passages. Dr. Muck, in the previous performances by this Orchestra, used the first edition as copyrighted by Friedrich Hofmeister. The third is used by Leonard Bernstein in the present performances.

WHEN Mahler went to Hamburg, in 1891, to become conductor at the *Stadttheater,* he soon formed a close friendship with Hans von Bülow, the conductor of the Subscription concerts. Mahler had already admired his colleague, thirty years his senior, as conductor of the Meiningen Orchestra at Cassel. Now Bülow learned that the opera in Hamburg was in the hands of a pioneering and creative leader — in other words, of a kindred spirit. Bülow had soon coined a phrase for Mahler — "the Pygmalion of the Hamburg Opera House." His admiration for Mahler as composer was not unqualified. When Mahler played him the opening movement of his uncompleted Second Symphony, Bülow was alarmed at music which was "as far in advance of 'Tristan' as 'Tristan' was in advance of Haydn." He may well have marvelled that a composer of thirty-three, drafting a second symphony, boldly outlining his plans, should call for prodigious battalions of instruments and aim to encompass heaven and earth — the Day of Judgment itself — within the scope of his score. But Bülow had an



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enormous regard for his opinion. When he conducted a new work, he would put Mahler in the front row at his concerts, and hand him a copy of the score to follow, as if oblivious of the audience.

When Bülow died at Cairo, Egypt, February 12, 1894, Mahler had composed the greater part of his Second Symphony, but he had not clearly conceived a suitable finale. In the funeral service, which was held in Hamburg, the church choir sang a setting of Klopstock's ode on the "Resurrection." At this moment, according to Mahler's own testimony, he realized that in Klopstock he had found the text for his ending:

"When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my Second Symphony is such that I literally ransacked the literature of the word up to the Bible to find the releasing 'word.'

"Deeply significant of the nature of artistic creation is the manner in which I received the prompting to it. I had had for a long time the thought of using the chorus in the last movement, and only the fear that this might be considered an imitation of Beethoven made me hesitate. About that time Bülow died, and I attended his funeral in Hamburg. The mood in which I sat and thought of the dead man was exactly in the spirit of the work that I was carrying about in my mind. Then the chorus intoned Klopstock's ode 'Resurrection.' This struck me like a

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flash of lightning, and everything was revealed clear and plain to my soul. The creative artist was waiting for this flash. What I then experienced I had to create in tones. And yet, if I had not had this work already in me, how could I have had this experience?"

Bruno Walter, who closely followed Mahler's career and ultimately became his apostle, was associated with him even in the Hamburg years as a young assistant. Dr. Walter, discussing the "Creative Work" in his book on Mahler, remarks of the Second Symphony that the composer turns away from the more personal First and thinks in universal terms, at the same time developing a more purely symphonic medium of expression:

"The world of emotions and thoughts of the Second is, so to speak, more foreign to the music. In the first three movements it is nothing but a substratum of moods without any continuity in thought; neither has it, in an emotional sense, a steady influence upon the music which lives a life in accordance with its own laws. Moods, emotions, and thoughts are here dissolved within the music — they are changed into music. Still more absolutely musical than the first movement is the second, a charmingly agitated andante of a preponderantly gay character. In conversation, Mahler called it a friendly episode in the life of the hero whose funeral proceedings form the first movement. The third movement grew out of a sinister frame of mind — as if the chaos of life suddenly appeared unreal and ghostlike. It is not likely that

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this perhaps most original of Mahler's *scherzi,* full of fantastic life, with its sinister flow upon which play the flashes of a spirit of buffoonery, and with the nature-born lament which sounds from it, is based upon a definite conception or thought. It was born, rather, out of a mood of horror and grew into a masterpiece of symphonic music.

"Mahler said, in order to give an idea of the sinister mood of the scherzo of his Second, that it was as ghost-like as the far-away sight of dancing couples when no music was heard to accompany it — again a picture which makes impossible the assumption of a continuous thought guiding the composition of the symphony.

"In its fourth movement, however — to return to my reflections — the sung word sounds forth and the rays of the Primordial Light pierce the opaque surging of the waves of sound which had their source in moods and had assumed their shape in accordance with their own laws. In the song, man sings — to use the devout words from 'The Youth's Magic Horn' — of his trust that the dear Lord may vouchsafe him a little light to show the way into the blessed life beyond. Here, then, we have — almost — a programme for the following movement: the wandering in the glow of the Primordial Light. Surely, that vision gave the general direction to the formation of the movement — the image here comes closer to the music. Mahler's imagination is filled with the 'Last Judgment' and we are able to feel, at the beginning of the movement, how a sequence of mental pictures is in conflict with the musical sequence and triumphs over it, a process which is all the more readily understood when we consider the profound emotion of a man filled with his vision. Soon, however, with the march-like develop-

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ment of the choral themes, the symphonic musician grasps the reins more firmly, and it is not until the entrance of the Great Recall that poetic imagination is again allowed to take the lead. In his most noble setting to music of Klopstock's poem of the Resurrection, to which he added in verses of his own the expression of his hope and sure confidence, Mahler replies for the first time to the sorrows, the doubts, and the questions of his soul. In glorious sounds, to which the exalted annunciation has inspired him, and in a gradation kindled by the enthusiastic soaring of his yearning heart he attains, at the end, to the solemn security: 'Die I shall, only to live,' and 'Arise, arise, my heart, thou shalt after brief rest, and thy beats will carry thee to God.'

"With a hopeful and heightened sense of living he is now able to look about himself. 'How beautiful the meadow seems today,' says Parsifal as, with a feeling of solemnity, he looks upon nature. Such, too, is Mahler's emotion, and as, lovingly and deeply moved, he gazes upon nature he feels it, at the same time, within himself — its heart beats in his breast."

This Symphony has been described as "a tonal allegory of the life of man." If so, the allegory begins with his death (first movement). The second and third movements, which are instrumental, are reflective. The second is an agreeable intermezzo, *Andante,* and the third a grim scherzo, a recollection of the world's vulgarities. The Fourth Movement *"Urlicht"* ("Primal Light"), is a song for contralto with orchestra. The text is taken from *"Des Knaben Wunderhorn,"* the book

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of poetic folk lore beloved of Mahler and repeatedly used by him. In the finale, the composer uses all the forces he can summon to lay before us a musical spectacle of the Day of Judgment. He has used Klopstock's verses, but added more of his own. "The dead arise and march onward in endless procession," according to Paul Stefan, Mahler's biographer who has been generally accepted as the spokesman of his intentions. "The cry for mercy and grace sounds terribly in our ears. Fear and hope struggle in all hearts. The Great Summons is heard, the trumpets of the Apocalypse sound the call. Amid the awful silence we seem to hear a far, far distant nightingale, like the last, quivering echo of earthly life. The chorus of the saints and the heavenly host begins almost inaudibly: 'Thou shalt rise, arise from the dead.' The splendor of God appears."

~

Paul Stefan's detailed analysis follows:

First Movement

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck

("With serious and solemn expression throughout")

"This is a symphony of destiny. Mahler's subsequent explanation implies (in the first movement) the death of a hero, who is fallen in Promethean struggle for his ideal, for the knowledge of life and death. Abysmal depths are stirred. An extended funeral march rises sharp and

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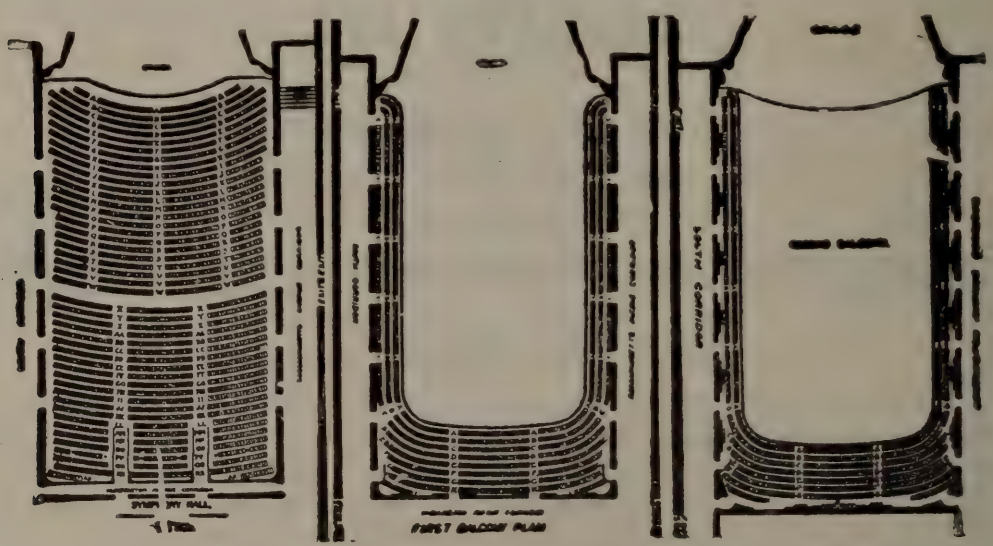
trenchant from the restless, declamatory basses. Consuming lament in the woodwind. Then suddenly the change from minor to major, so characteristic of Mahler, in horns and strings; very softly, a first promise of consolation. But, quick as lightning, the convulsion of the beginning returns. The rolling basses sink down into inaudibility. A lighter secondary section; modulation; the basses burst through the march-rhythm, the passionate raging is renewed. Development. In the funeral march a chorale is heard, which swings forward from gloomy resolution to joyous promise, and is repeated in the last movement. But here only despair may triumph. A repeat in the principal key, much shortened, the motives crowded together as though afraid to spread themselves. Harps and basses introduce the coda, which slowly advances, but only to speak an epilogue: *Impavidum ferient ruinæ*. The chord of C major immediately goes over to C minor. A swift descending run, and the colossal movement ends."

Second Movement

Andante moderato. Sehr gemächlich ("Very leisurely")

"This is an Andante intermezzo in A-flat; remembrance and retrospect. The strings begin a dance-tune. A horn leads to the key of B, changing E-flat enharmonically to D sharp. Lively, youthfully gay





triplets over an unmoving bass. Once more the dance-tune, with a counterpoint in the 'celli. After a subdued variation of the mobile theme, the dance-melody creeps back for the third time, this time *pizzicato* in the strings, and lengthened by interpolated imitative measures."

Third Movement

In ruhig fliessender Bewegung ("With quietly flowing movement")

"The next movement (C minor), a scherzo in form, is St. Anthony of Padua's sermon to the fishes [from *Des Knaben Wunderhorn*]. A second typical figure; the hero in manhood goes forth into the world, and sees how stupidity and vulgarity, like the fishes of the legend, are incorrigible. The trio, beginning with a *fugato,* mounts from step to step, reaches a point of repose, and sinks back into C — it was only another sermon to the fishes. Return of the scherzo. An outcry of disgust, and then even the tireless progression of this movement refuses to flow onward. The next movement follows without interruption."

Fourth Movement

"Urlicht" ("Primal Light")

(Contralto Solo)

Sehr feierlich, aber schlicht; Choralmässig ("Very solemn, but in a simple manner; like a chorale")

The text is from the famous anthology of old German folk-poetry, *Des Knaben Wunderhorn,* collected by Arnim and Brentano and published early in the last century [the translations are literal]:



O Röschen roth!
Der Mensch liegt in grösster Noth!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich in Himmel sein!
Da kam ich auf einem breiten Weg;
Da kam ein Engelein und wollt' mich abweisen;
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

Oh, little red rose!
Man lies in greatest need,
Man lies in greatest pain!
I would rather be in heaven.
I came upon a broad road;
A little angel came by and wanted me to turn back;
Oh, no, I did not let myself be turned back
I come from God and will return to God!
Dear God will give me a little light,
Will light my way to the blessed life eternal!

[The fifth movement follows without pause.]

Fifth Movement: Finale

(Orchestra, Chorus, and Soloists)

"Death and judgment are at hand. But the storm of the orchestra (a wild, frenetic, terrifying Scherzo) is interrupted by reassurances. Distant horns spread the terror of the Last Day. Softly, march-like, the chorale of the first movement is recalled. A reference to the coming 'Resurrection' motive is heard. The dead arise and march forward in endless procession. . . . The cry for mercy and grace sounds terribly in our ears. Fear and hope struggle in all hearts. The Great Summons is heard; the trumpets of the Apocalypse sound the call. Amid the awful silence, we seem to hear a far, far distant nightingale, like the last quivering echo of earthly life. The chorus of the saints and the heavenly host begins almost inaudibly: 'Thou shalt arise, arise from the dead.' The splendor of God appears. . . . It is no judgment; there

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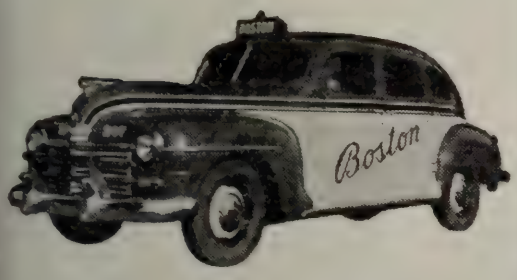
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(Chorus with Soprano Solo)

Aufersteh'n, ja aufersteh'n wirst du,
mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
wird Der dich rief, dich rief dich
geben,
Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

You will rise again, my dust, after a short repose!
He who summoned will grant immortal life;
The seed you have sown will bloom again;
The Lord of harvests goes forth
To bind the sheaves of us who died.

(Contralto Solo)

O glaube, mein Herz, O glaube:
Es geht dir nichts verloren!

Believe, my heart, nothing is lost to you.

(Chorus with Contralto Solo)

Dein ist, dein, ja dein, was du gesehnt!
Dein, was du geliebt, was du gestritten!

All is yours, yes, all that you have loved and striven for!

(Soprano Solo)

O glaube: du wardst nicht umsonst
geboren!
Hast nicht umsonst gelebt, gelitten!

Believe, you were not born in vain!
You have not lived and suffered in vain!





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Was vergangen, auferstehen!
Hör' auf zu beben!
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What was born must go.
What has gone shall rise again.
Be not fearful,
Prepare to live.

(CONTRALTO AND SOPRANO)

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen.
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln die ich mir errungen,
In Liebesstreben werd' ich entschweben
Zum Licht zu dem kein Aug' gedrungen!

O Pain, penetrating all,
I have escaped you!
O Death, conquering all,
Now you are conquered!
With wings I have won for myself,
In fervent love I shall soar
To the Light no eyes have seen!

(CHORUS)

Sterben werd' ich um zu leben!
Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen
Zu Gott wird es dich tragen!

I shall die in order to live again.
You will rise again, yes, rise again, my heart, in a moment,
Though stricken, borne aloft — to God!

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SUN. AFT., MAR 14 — JORDAN HALL

POSSELT *and* VOSGERCHIAN
(First Boston performance)

Sonatas for violin and piano: *Bach* E major: *Respighi* B minor: *Hindemith* in E: *Faure* A major.

(Baldwin)

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 13, *at* 2:30 *o'clock*

SATURDAY EVENING, FEBRUARY 14, *at* 8:30 *o'clock*

RICHARD BURGIN *Conducting*

HAYDN.....Symphony in C minor, No. 95

I. Allegro
II. Andante cantabile
III. Menuetto: Trio
IV. Finale: vivace

STRAVINSKY.....Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

IVES.....“Three Places in New England,” An Orchestral Set

I. Boston Common
II. Putnam's Camp, Redding, Connecticut
III. From “The Housatonic at Stockbridge”

(First performance at these concerts)

TCHAIKOVSKY.....Symphony No. 2 in C minor, *Op.* 17

I. Andante sostenuto
II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

This program will end about 4:20 o'clock on Friday Afternoon, 10:20 on Saturday Evening.

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The concerts on Tuesday Evenings are broadcast (9:30 – 10:30 EST) on the network of the American Broadcasting Company.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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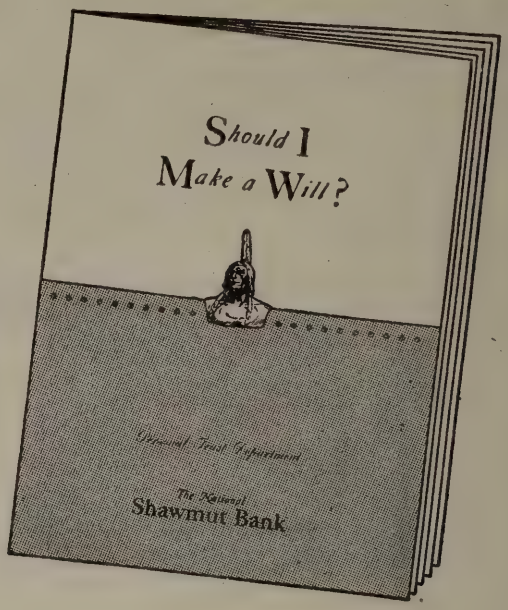
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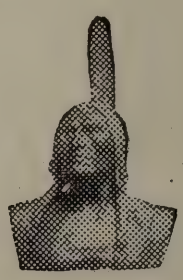
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SYMPHONIANA

New Symphony by Malipiero

An Exhibition of Chiaroscuro Woodcuts

NEW SYMPHONY BY MALIPIERO

On returning from his mid-winter vacation, Dr. Koussevitzky will conduct for the first time, at the Boston Symphony concerts of February 27–28, a new Symphony by Francesco Malipiero, the fourth which this composer has written.

When, after the war, communication with Italy was reëstablished, Dr. Koussevitzky, finding that Malipiero was living safely at his villa in Asolo and still composing, asked him to write a symphony by commission of the Koussevitzky Music Foundation in memory of Mme. Natalie Koussevitzky. The new Fourth Symphony is the result.

Dr. Koussevitzky recently received the music from Europe and likewise an explanation by the composer of what he had done. Mr. Malipiero wrote:

"When Serge Koussevitzky commissioned my Fourth Symphony for his Foundation, he could not have chosen a more propitious moment for entrusting a musician with the task of writing an elegy. This terrible post-war period is a huge cemetery in which is brought together all that which is no more, so that one's soul has been disposed to draw into itself and make its own the grief of a friend.

"The dedication of this Fourth Symphony to the memory of Natalie Koussevitzky is the best guide for listening to 'In Memoriam.'

"It was very gratifying to me to receive from Serge Koussevitzky, after delivery of the completed score, a letter with these words: 'Your Symphony is infused with human anguish and with great sorrow. In the future it will remain not only a link with the memory of my wife, but also as a recollection of the tragic years which we have lived and continue to live.'

"The fact is, the house in Asolo, where the Fourth Symphony was written, miraculously escaped destruction. The war ended two hundred paces from its door. Death had spared it."

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The Symphony is in four movements, the second a *Lento funebre*. The fourth suggests a funeral procession and has as its principal theme the notes of church bells he had heard many years before. He has written: "A theme was inspired in me by the sound of those bells, a theme which I have been unable to elude. For thirty-six years it has remained in my mind, until the day when I found its rightful place in the fourth movement of this Fourth Symphony." There follow six variations on this theme.

• • •

AN EXHIBITION OF CHIAROSCURO WOODCUTS

By RICHARD B. K. MCLANATHAN

Of the different kinds of color prints, there are few processes which produce effects of such richness and, within the scope of the medium, of such variety as the chiaroscuro woodcut. The kindness of a private collector has made it possible to exhibit a group of them, which includes fine examples of representative work of the German, Dutch, French, English, and Italian schools.

Chiaroscuro, so-called because of its effects of light and shade, was the kind of color-woodcut most commonly used in the sixteenth century. A chiaroscuro woodcut is made by using several blocks, one for each tone to appear in the finished work, printed one on top of another. Sometimes a black outline block, called the key-block, is used; this block would be cut first because it gives the main lines of the design, and impressions from it would be transferred to further blocks as a guide in cutting tone-blocks. In most cases only two or three tone-blocks are used in making chiaroscuro woodcuts, which differ from color-woodcuts in using only tones of one color, or of closely related colors, such as browns, yellows, and greens. The use of the black outline on the key-block, or the elimination of it, gives considerable variety to the chiaroscuro process, as does the choice of the tones to be used.

The earliest dated chiaroscuro woodcut is a German print of 1508. The first of the Italians to employ chiaroscuro woodcut was Ugo da Carpi (c. 1455–1523), who belonged to an older generation than the German masters who used the process, though none of his prints can be certainly dated as early

as some of theirs. Like other Italian artists working in this medium, he often used it to reproduce the designs of his contemporaries, such as the *Miraculous Draught of Fishes,* which was done after a tapestry cartoon by Raphael, and the *Diogenes* and the *Saturn* after Francesco Mazzuoli, the painter known as Parmigiano, whose designs were also carried out by Antonio da Trento and Niccolò Vicentino. Parmigiano's style probably determined their particular mode of expression, which allowed the reproduction, with scarcely any loss of freedom of effect, of a pen and wash drawing. This freedom is the main factor which distinguishes the Italian from the German chiaroscuro woodcut. The northern artists used so complete an outline that the key-block could be printed by itself, the color tones being used to enrich what was already a complete picture, whereas the full composition of an Italian chiaroscuro woodcut is rarely to be found in the outline-block alone, the tone blocks being conceived as an integral part of the whole.

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Death Comes to the Courtesan (after Hans Sebald Beham)

St. Sebastian (after Paolo Farinati)

Büsinck, Rudolph (1599–1669)

The Procuress (after Georges Lallemand)

Dürer, Albrecht (1471–1528)

Portrait of Ulrich Varnbüler

Loy, Erasmus (active 1560–70)

Street Scene in Single Arch

ITALIAN SCHOOL

Andreani, Andrea (active 1584–1610)

Moses and the Tables (after the pavement designs by Francesco Vanni and Domenico Beccafumi for the cathedral, Siena)

Submersion of Pharaoh's Army (after Titian)

Christ before Pilate

The Entombment (after Raphael Motta)

The Entombment (after Giuseppe Scolari)

The Rape of the Sabines (after Giovanni Bologna)

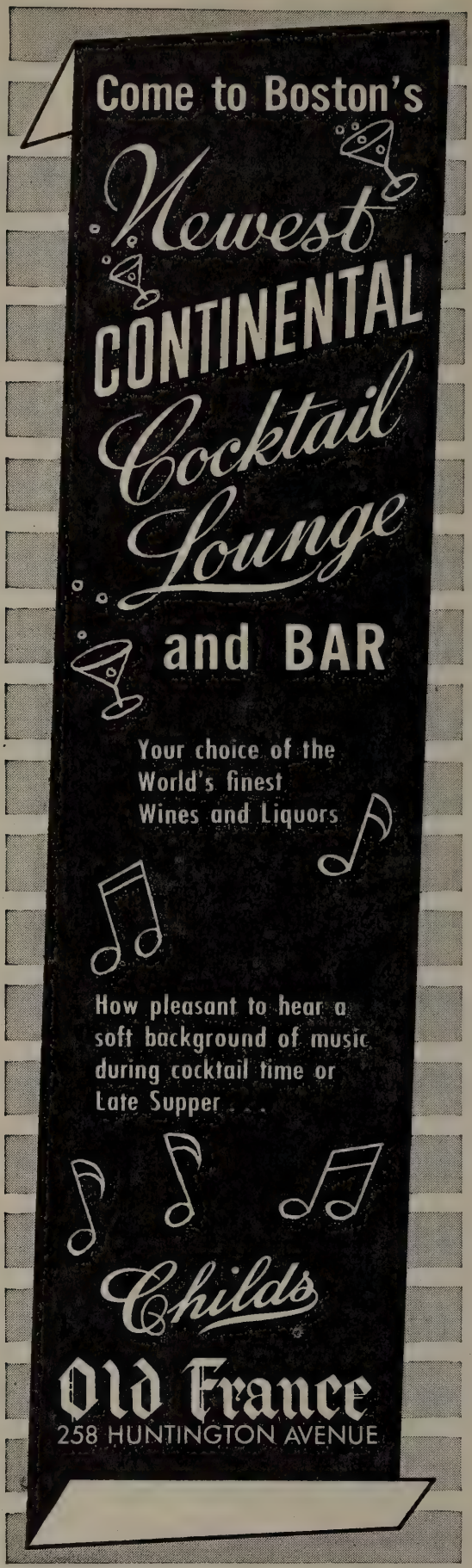
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Carpi, Ugo da (c. 1455–1523)
The Miraculous Draught of Fishes (after Raphael's drawing for a tapestry)

Diogenes (after Parmagiano

Venus and Cupids (after Raphael)

Saturn (Cupid and Time) (after Parmagiano)

Coriolano, Bartolommeo (17th century)
Jupiter Destroying the Giants (after Guido Reni)

Attributed to Ugo da Carpi or Niccolò Vicentino

Martyrdom of Sts. Peter and Paul (after Parmagiano)

Augustus and the Tiberine Sibyl (after Parmagiano)

French School

Le Sueur, Nicolas (1690–1764)
Fall of the Rebellious Angels (after Tintoretto)

Diana and Endymion (after Sebastiano Conca)

The Rape of Europa (after Paolo Farinati)

Phaeton Driving the Chariot of the Sun (after Farinati)

Papillon, Jean Michel (1698–1776)
St. John (after Parmagiano)—prints showing stages of a chiaroscuro woodcut

Dutch School

Goltzius, Hendrik (1558–1616)
The Goddess of Night
Hercules and Cacus

Flemish School

Jegher, Christoffel (1590–1652)
Rest on the Flight into Egypt (after Rubens)

English School

Jackson, John Baptist (1701–after 1754)
The Great Crucifixion (after Tintoretto)


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SYMPHONY IN C MINOR, NO. 95

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was listed as No. 5 in the catalogue of the London Philharmonic Society, and by Breitkopf and Härtel as No. 9 in their old numbering.* It is No. 95 in the new listing by Breitkopf and Härtel. The symphony was composed in 1791 and first performed probably in that year in London.

* The twelve symphonies which Haydn wrote for performance in London are here listed in the numbering of the London Philharmonic Society, together with the dates of their most recent performances at the Friday–Saturday concerts of the Boston Symphony Orchestra:

Salomon No.	*Breitkopf and Härtel No.*	*Date of last performance at these concerts*
1. C major	97	Jan. 26, 1945
2. D major	93	Nov. 16, 1900
3. G major ("Surprise")	94	Oct. 25, 1946
4. B-flat major	98	Dec. 15, 1905
5. C minor	95	Nov. 22, 1946
6. D major	96	(Not performed)
7. D ("London")	104	Feb. 27, 1942
8. E-flat major ("Drum Roll")	103	Jan. 16, 1931
9. B-flat major	102	Nov. 7, 1941
10. E-flat major	99	Dec. 3, 1937
11. D minor ("Clock")	101	April 5, 1895
12. G major ("Military")	100	Jan. 14, 1921

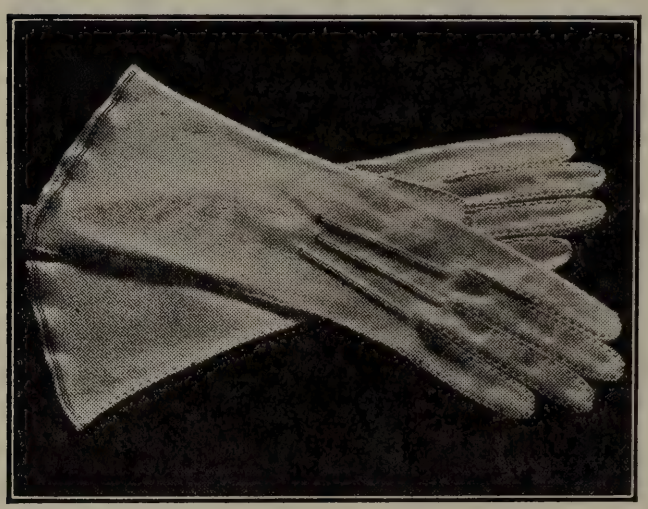


The orchestration calls for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

This symphony was first performed at these concerts April 12, 1889. It has had subsequent performances April 7, 1893; December 24, 1896; December 18, 1903, November 24, 1916, March 19, 1943, and November 22, 1946.

As the Fifth in order among the twelve Salomon symphonies, the Symphony in C minor was among the first set of six which Haydn composed for his first visit to London in 1791. Except for the "Clock" Symphony, No. 11, in D minor, this is the only one of the twelve in a minor key. It is also the only "London" Symphony which dispenses with an introduction. The symphony opens with a theme concise and dramatic. After several pages of expository development, a second theme effectually dispels any ominous suggestion in a bright and lilting E-flat major. The tune might well have dropped from an opera of Mozart, Haydn's revered colleague, the news of whose death was destined to sadden him in London before the year had ended. The working out begins with a return of the initial subject, passing through several minor keys, but the brighter subject soon dominates the scene, and the rather brief movement closes in C major.

The slow movement is a melody in E-flat major, 6-8 time, with variations. The strings give out the simple theme and dominate until the exceedingly beautiful variation in E-flat minor has ended. In the final variation the woodwinds and horns at last assert themselves, while



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the violins weave an ornamental figure in thirty-second notes. A graceful coda, almost Beethovenesque, ends the movement, which once brought the remark from H. T. Parker that here "sentiment joins fingertips with elegance."

The minuet, in C minor, is brilliant and fully scored. Its trio, in the tonic major, presents a graceful and undulating discourse in running eighth notes from the solo 'cello over a light accompaniment of plucked strings.

The finale, *vivace,* is an engaging movement with contrapuntal interplay. Its C major takes possession for once and all — indeed, when all is said, the minor mode has played no more than an episodic part. The symphony is more concise than most of the composer's later ones. "The total effect," wrote Tovey, "is so spacious that you would never guess that it is one of Haydn's tersest works."



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SYMPHONY IN THREE MOVEMENTS

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946.

WHILE he was studying with Rimsky-Korsakov in 1905–07 Stravinsky wrote a Symphony in E-flat major and dedicated it to his teacher. Stravinsky's *"Symphonies pour Instruments à vent"* and his *"Symphonie de Psaumes,"* despite their title, were not symphonies in any formal sense of the word. But his Symphony in C major, completed in 1940, and performed at these concerts January 17, 1941, and January 14, 1944, (the composer conducting in each case) could be called his closest approach to the traditional symphony. The new Symphony in Three Movements is less symphonic in construction. Ingolf Dahl described it in the programmes of the New York Philharmonic-Symphony:

"FIRST MOVEMENT: This is the weightiest of the three, both in size and content. The best name to describe its form would be 'Toccata,' but the score indicates just the metronome marking of the speed. The normal symphonic instrumentation is enlarged by a piano which plays an important role in the middle section, forming by itself a 'concertino' against the rest of the orchestra.

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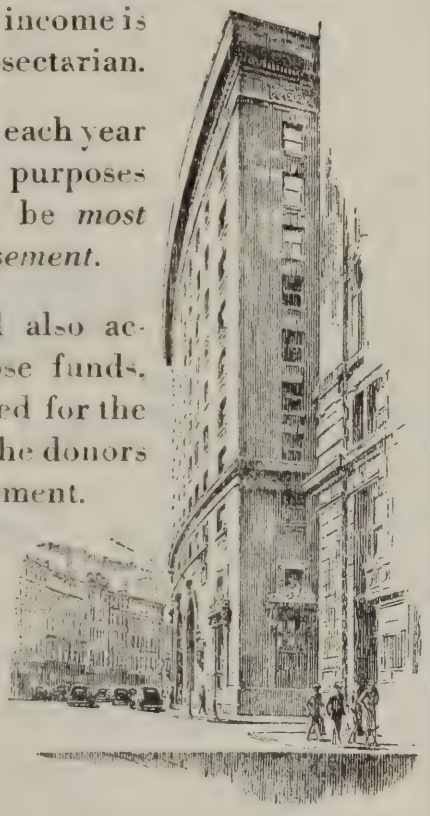
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"The thematic germs of this movement are of ultimate condensation. They consist of the interval of the minor third (with its inversion, the major sixth) and an ascending scale fragment which forms the background to the piano solo of the middle part. After an opening 'motto' in fortissimo unison, and its extension, the horns state the first of these thematic nuclei. This basic interval of the minor third then becomes the ostinato bass to a forward-driving rhythmical section and constitutes the backbone, either melodically or harmonically, of all of the following short groups which evolve in free toccata-like fashion. The tone of agitated power and the angular brilliance of sound come to an end when violas and 'cellos state it with short-lived tranquillity to lead into the central section of the movement. Here the solo piano takes over, and the orchestral tutti is reduced both in sound and size. With utmost inventiveness the thematic germs and constantly new a-thematic material are woven into a web of increasingly polyphonic texture. A trio of two oboes and flute opens a soft codetta which makes use of intervals of high tension, suddenly interrupted by a repetition of the driving rhythmical ostinato from the first part. A recapitulation in reverse order follows, so that the motto of the opening is reached at the end, and with the extension of this motto transformed into elegiac chords, the brass instruments bring the movement to a soft close.

"SECOND MOVEMENT, *Andante:* Between the expansive orchestral forces of the outer movements this delicate intermezzo is written without trumpets, trombones and percussion. The concertino is formed by harp and flute. An opening string motif which is asso-





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ciated with both Mozart's and Rossini's barber reaffirms Stravinsky's affinity to the classic style, and it accompanies the halting lyricism of these two solo instruments. Even the tender grace of this music bears the markings of the heaviness of this world and many of its passages continue the mourning song of the composer's recent 'Ode.' The dialogue of flute and harp is joined by strings and woodwinds alternately and in a modified three-part form the beginning is recapitulated. A short transitional bridge leads without interruption into the

"THIRD MOVEMENT, *Con moto:* The full orchestra opens with an introduction of psalmic elevation. It sets the scene for three distinct sections which could be classified as either 'variations,' as this term is understood in the ballet, or as preludes to the final fugue. The first of these sections, opening with a duet for two bassoons, contains already the hidden fugue theme; the second is based on a major-minor arpeggio figure which weaves around in strings and woodwinds; the third elaborates the material of the introduction of this movement. The subsequent fugal section opens with the theme stated by the trombone and piano. Its development is of the highest ingenuity and intricacy and it shows again how Stravinsky makes this prescribed form serve his stylistic intentions without becoming its slave. The fugal form does never become an end in itself, the composer even takes pains to disguise it in order not to obscure with any obviousness of procedures the free expressivity of the music. The driving impulse of a tutti coda, that is a remarkable example of metrical spacing, creating a rhythm of silences within the rhythms of sound, leads the symphony to a sonorous ending."

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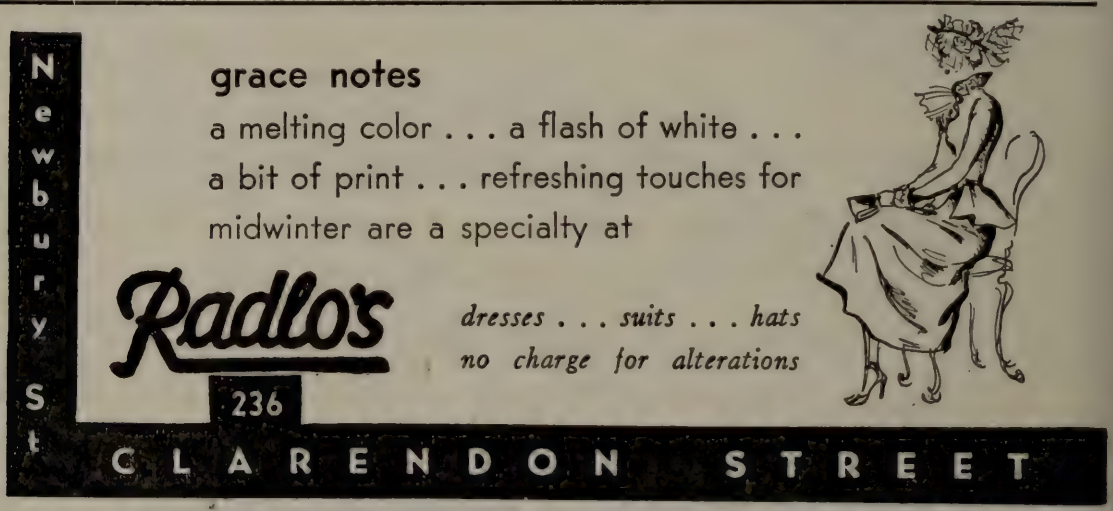
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COMPOSER FROM CONNECTICUT

OCCASIONALLY a composer has tried to account for his creative impulse (or, in modern parlance, "motivation"). Robert Schumann, in a generalization applicable to himself, wrote: "People compose for several reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatever."

Charles Ives used similar self-questioning when, in 1922, he published in book form a collection of 114 of his songs, the unknown songs of thirty years, with an introduction.* "Various authors have various reasons for bringing out a book — some have written a book for money; I have not. Some for fame; I have not. Some for love; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all — I have merely cleaned house. All that is left is out on the clothes-line. . . ."

* Or rather "postlude." Characteristically, the composer puts his remarks on the last page.





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The inference is that Ives, among composers a special case comparable to none, has written music simply from inclination, without thought of performance, recognition, or profit. He has never been found on a conductor's doorstep, nor seen in a concert hall on those rare occasions when his music has been performed. The book of songs was privately printed for his "friends" rather than the world at large. He has made his innovations quite freely, without wish to challenge convention, or be different, or cause controversy, but simply to suit himself. One can imagine him contemplating a desk stuffed with the manuscripts of many years, some of them inarticulate sketches, singling out one or another (perhaps destroying more) and airing them on the "clothes-line" of clear print — to give himself the satisfaction, perhaps, of an ordered sense of what he has done, and incidentally to allow anyone who might be interested a chance to look them over.*

Music as a sole pursuit, a profession, he has gladly abjured, and has been willing to forfeit the gloss of expertness that goes with professionalism. An "art-activity," he writes, is better as a "part of life," playing "some fundamental share in the common work of the world,"

* Instead of the usual copyright warning, the book bears this legend — "As far as the music is concerned, anyone (if he be so inclined) is free to use it, copy it, transpose or arrange it for other instruments, etc." There is also this remark: "This book is privately printed and is not to be sold or put on the market. Complimentary copies will be sent to anyone as long as the supply lasts." The result, of course, is that the book has become a collector's item.

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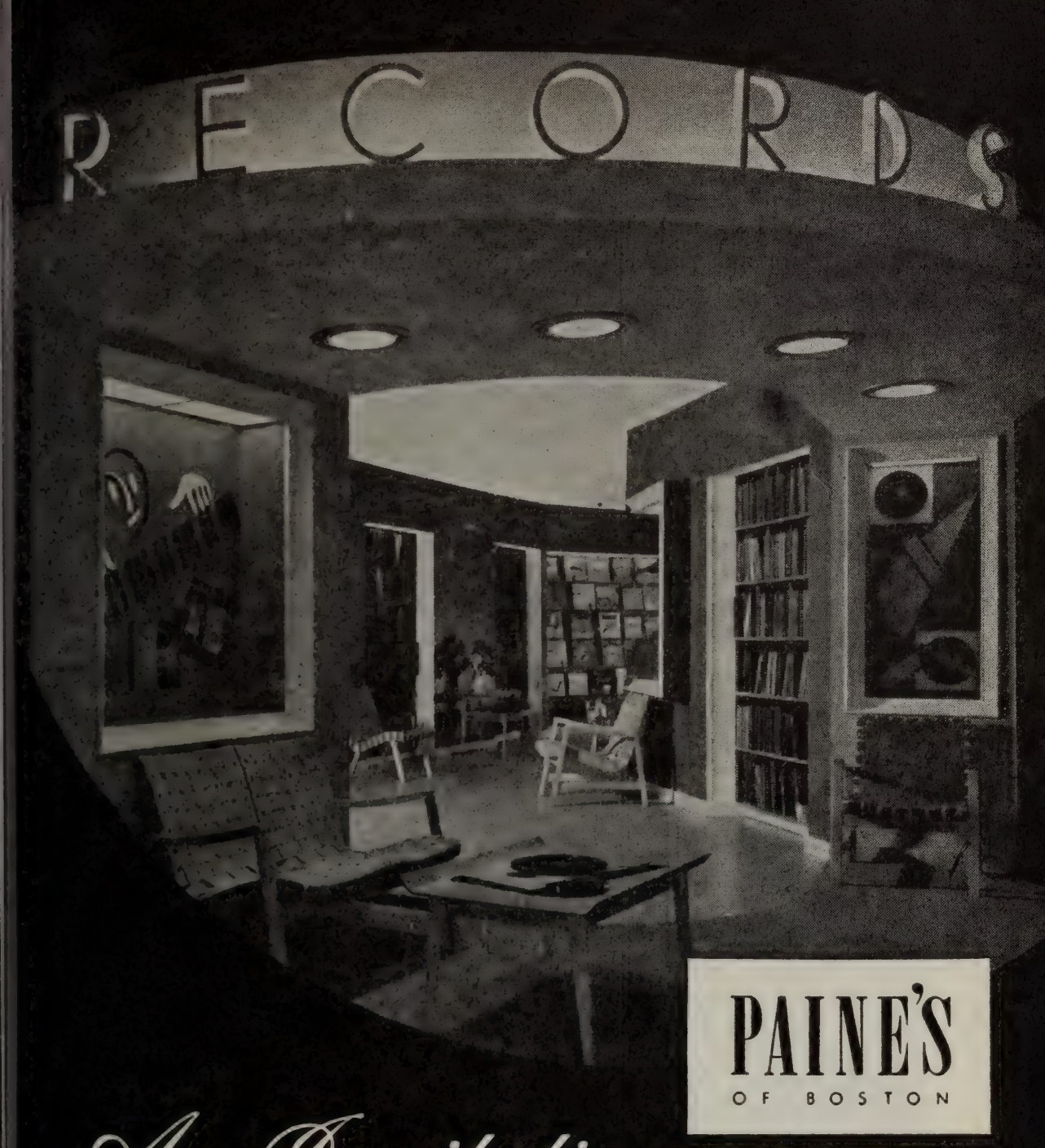


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than if it were a self-sufficient entity. Acceptance of art as an end in itself is like "sinking back into the soft state of mind (or possibly a non-state of mind) that may accept 'art for art's sake,' " tending "to shrink rather than toughen up the hitting muscles."

His artist's proclivities have never been withdrawn or precious — they have remained consistent with his workaday life and the people around him; at the same time he has kept his creative thoughts unmodified by any consideration of the musical market place. He calls this equilibrium in his life a spiritual "sturdiness" — a "sturdiness which . . . shows itself in a close union between spiritual life and the ordinary business of life." Mr. Ives suggests for the artistic well-being of "professional" composers that "for every thousand dollar prize a potato field be substituted so that these candidates of Clio can dig a little in real life — ." So, one notes a clear distinction in Mr. Ives' creed as creative artist. His music would spring from the human understanding which comes from participation in the workaday world, but the resulting music will not condition itself to the listening tastes of this same world.

Aaron Copland, a composer with a view diametric to his, has taken issue on this point. Mr. Copland, without telling us what he would do with a potato field or analyzing his motives for writing his book "Our



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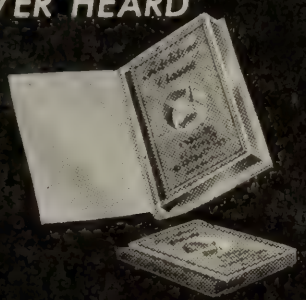
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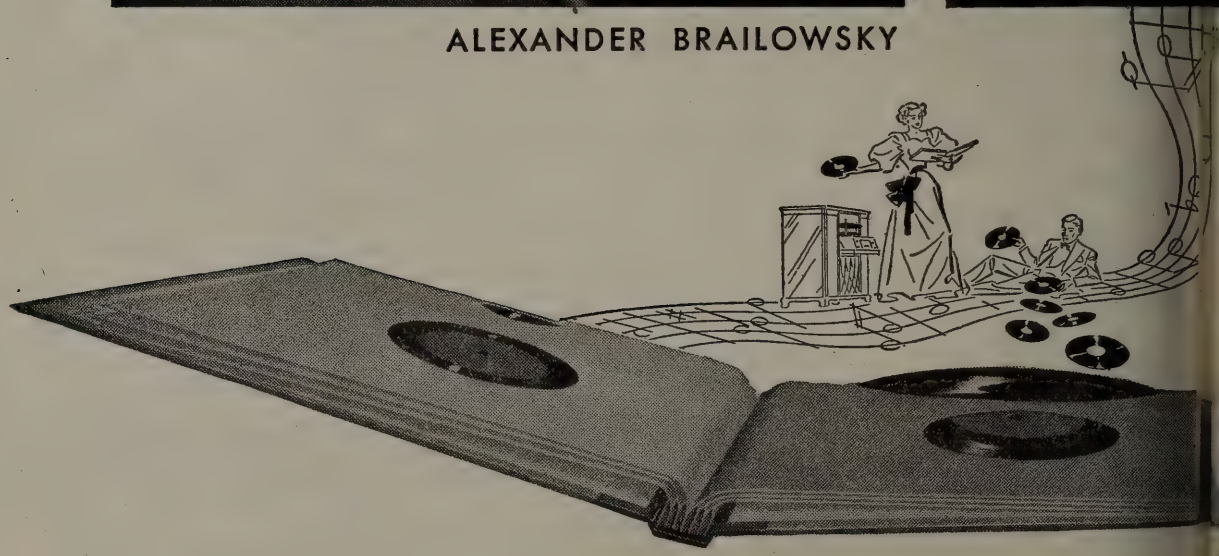
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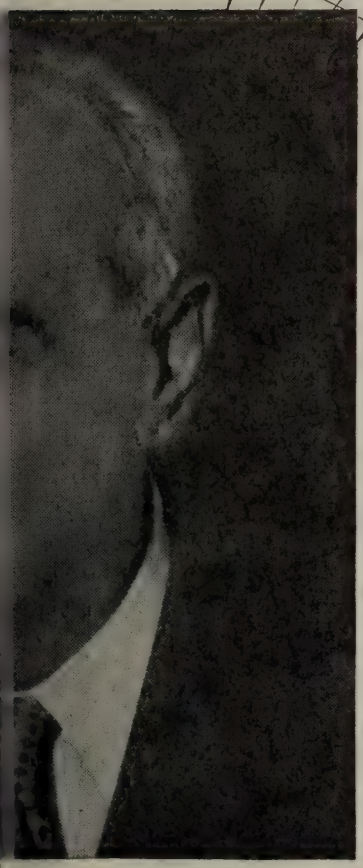


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New Music," has there devoted an interesting chapter to "The Ives Case," in which he examines the Song Collection, singles out many gems and a few worthless items,* and discusses Ives himself as revealed, not only by his songs, but by what he has written at the end of the volume. When a composer who has freed his art from all bonds of "expediency" whatsoever, even from practicability of performance, is discussed by a composer who has made his art serve various practical ends with extraordinary expertness, the result is a double illumination.

"No artist," writes Mr. Copland, "creates for himself alone. To be cut off from the vitalizing contact of an audience, to compose in a vacuum as it were, will of necessity profoundly influence the character of a man's work. Do these songs, then, examined individually, show signs of just such an isolation?" Going into cases, finding some songs strikingly beautiful, others quite worthless, some with a "deeply moving" climax which is "not sustained," Mr. Copland decides that this must indeed be the reason. "Weaknesses such as these and others – and it would be foolish to gloss them over – arise from a lack of that kind of self-criticism that only actual performance and public reaction can bring. This indispensable check on the artist Ives never had. A careful examination of these songs will convince the open-minded reader that

* Ives himself specifies in his book eight songs which "have little or no musical value (a statement which does not mean to imply that the others have any too much of it)." Their usefulness, if any, according to the composer, is to show students "what not to sing."

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he lacked neither the talent nor the ability nor the *métier* nor the integrity of the true artist – but what he most shamefully and tragically lacked was an audience. 'Why do you write so much – which no one ever sees?' his friends asked. And we can only echo, 'Why, indeed?' and admire the courage and perseverance of the man and the artist.

"Little wonder, then, if we find Ives overtimid in presenting the songs to the public for the first time; and little wonder if we find him rationalizing his position of business-man-composer until he made it appear to be the only natural rôle for the artist to assume in America. For Ives had every reason to be timid and to rationalize in a world that had no need for him as an artist.

"This small drama that I have pictured here is by no means the drama of Ives alone but in a larger sense is that of every American composer of serious pretensions. The problem of the audience – not a passive audience but an active one – an audience that *demands* and *rejects* music, that acts as a stimulus and a brake, has never been solved. Not every composer deserves such an audience, of course. But for men of the stature of Ives that audience must be found, or American music will never be born."

It would be a complete mistake to look upon Charles Ives as a recluse or an ivory tower artist. The life of everyday people, the country

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village, the town band, and its popular tunes — these interest him and become the subjects of such scores as the "Three Places in New England." His friends report that he is not an unsociable man — he built up his business by constant and direct dealings with his many clients, and to his understanding of them he attributes his success. It is the subjection of his music, to him intimate and personal, to the concert world that he withholds. No tennis player was ever more eager to keep his "amateur" standing. The world of commerce has been his life, gladly embraced by him, but music he has kept to himself. His shyness of reporters, photographers,* and all forms of publicity are thus understandable.

To his friend Henry Bellamann,† Charles Ives, seldom communicative when about to be quoted, justified his apparent double life as a prosaic man of business, and as an artist composing an enormous amount of music the existence of which was entirely unknown to his everyday associates: "My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy,

* Only two photographs, so far as is known, have ever been taken of Charles Ives. Both are snapshots. His friend Henry Bellamann has told how he tried to persuade Ives to submit to a picture for an article he was writing. "The explosion was terrifying. For days he went about pointing a derisive finger at me, muttering: 'That man collects photographs!'"

† *The Musical Quarterly*, January, 1933.



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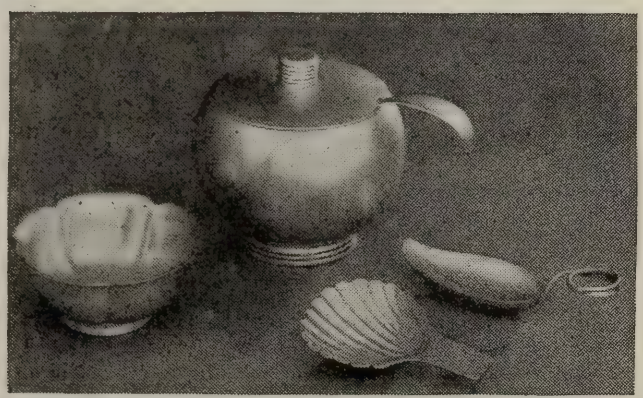
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nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer sides of these traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle — and where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine carefully the premises underlying a new or unfamiliar thing, before condemning it, in the world of business than in the world of music. It is not even uncommon in business intercourse to sense a reflection of a philosophy — a depth of something fine — akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there *is* an 'average man' and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing *'exclusive'* about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music."



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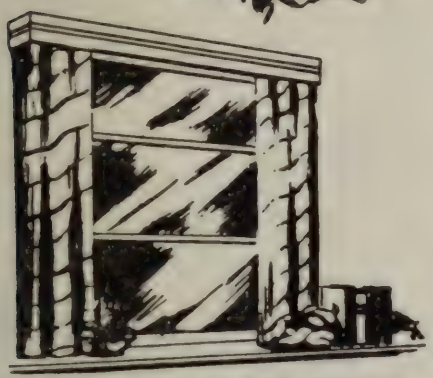
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Those who have known him have not seen an incongruity between a reserved and rather retiring nature and complete recklessness as an artist. But this recklessness is nothing else than the carefully guarded privilege of complete independence. He berates the composer who courts success by wooing the popular ear with the soothing clichés of custom. He asks whether such a composer has not been "drugged with an overdose of habit-forming sounds? And as a result do not the [musical] muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes . . .?" Elsewhere he says of this type of composer — "his business is good, for it is easy to sell the future in terms of the past — and there are always some who will buy anything." The composer, as if hesitant to intrude his convictions, leaves "each man to answer for himself." But neither does this hardy puritan of his art leave any doubt about his own views and intentions.

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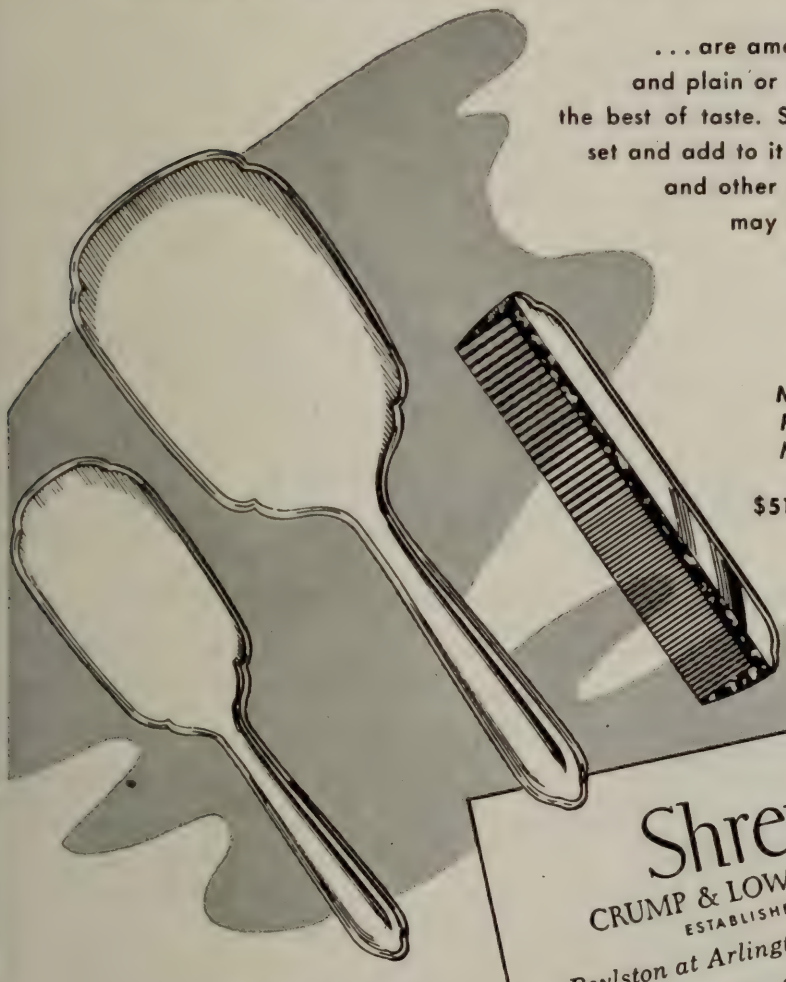
By Charles Edward Ives

Born in Danbury, Conn., October 20, 1874

"Three Places in New England" was first composed for a chamber orchestra. A sketch labeled "March 1776," and dated July 4, 1904, was later developed into the second movement. The manuscript of the first movement is dated September 10 1910. The second movement in the printed score is dated 1903–1914 and the third movement 1914. Charles Ives scored the sketch for orchestra in 1929. The full score was published in 1931.

So far as records show, the only performances of this music to date have been conducted by Nicolas Slonimsky, the first at Town Hall, New York, by members of the Boston Symphony Orchestra, January 10, 1931. He brought the music to

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Boston, conducting it at the Repertory Theatre January 25, 1931. He also included it in a program of American Music performed by the Straram Orchestra at the Salle Gaveau in Paris June 6, 1931.

In his printed score, the composer does not specify the numbers of each instrument required. Allied instruments are grouped on a single staff. Alternate passages are given, or *ad libitum* indications. He evidently leaves it to the conductor to enforce the parts so as to preserve the balance between winds and strings. The following instruments are called for: flute and piccolo, oboes and English horn (the latter in the third movement only), clarinets, bassoons, horns, trumpets, trombones, and tuba, timpani, snare drum, bass drum with cymbals, piano, harp, organ (pedal at the close) and strings (sometimes divided).

THE following information, the composer's, is printed in the score:

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Sounding afterglow
Moving, — Marching — Faces of Souls!

II.

Near Redding Center, Conn., is a small park preserved as a Revolutionary Memorial; for here General Israel Putnam's soldiers had their winter quarters in 1778–79. Long rows of stone camp fireplaces still remain to stir a child's imagination. The hardships which the soldiers endured and the agitation of a few hot-heads to break camp and march to the Hartford Assembly for relief, is a part of Redding history.

Once upon a "4th of July," some time ago, as the story goes, a child went there on a picnic, held under the auspices of the First Church and the Village Cornet Band. Wandering away from the rest of the children past the camp ground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurel and hickories, the tunes of the band and the songs of the children grow fainter and fainter — when — "mirabile dictu" — over the trees on the crest of the hill he sees a tall woman standing. She reminds him of a picture he has of the Goddess of Liberty, but the face is sorrowful — she is pleading with the soldiers not to forget their

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"cause" and the great sacrifices they have made for it. But they march out of camp with fife and drum to a popular tune of the day. Suddenly a new national note is heard. Putnam is coming over the hills from the Center — the soldiers turn back and cheer. The little boy awakes, he hears the children's songs and runs down past the monument to "listen to the band" and join in the games and dances.

The repertoire of National airs at that time was meagre. Most of them were of English origin. It is a curious fact that a tune very popular with the American soldiers was "The British Grenadiers." A captain in one of Putnam's regiments put it to words, which were sung for the first time in 1779 at a patriotic meeting in the Congregational Church in Redding Center; the text is both ardent and interesting.

III.

From "The Housatonic at Stockbridge"
Robert Underwood Johnson

Contented river! in thy dreamy realm —)
The cloudy willow and the plumy elm

Thou hast grown human laboring with men
At wheel and spindle; sorrow thou dost ken; . . .

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Thou beautiful! From every dreamy hill
What eye but wanders with thee at thy will,
Imagining thy silver course unseen
Convoyed by two attendant streams of green. . . .

Contented river! and yet over-shy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown
Art thou disquieted — still uncontent
With praise from thy Homeric bard, who lent
The world the placidness thou gavest him?
Thee Bryant loved when life was at its brim. . . .

Ah! there's a restive ripple, and the swift
Red leaves — September's firstlings — faster drift.

Wouldst thou away!
I also of much resting have a fear;
Let me thy companion be
By fall and shallow to the adventurous sea!

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Fragments of tunes (never literally quoted) contemporary with the subjects are discernible in the first two movements. In the Civil War picture, "Marching Through Georgia" and "Oh! Susanna" are faintly distinguishable. In the second, the Revolutionary movement, "The British Grenadiers," referred to by the composer in his notes, is prominent. In both, the ineptitudes of a small town band are suggested, and in the second, the overlapping of two bands, not quite together, is worked in, or the simultaneous use of a march rhythm in a tempo ratio of 3 to 4. Mr. Slonimsky, fond of compact, etymological analysis, thus summarizes "Three Places in New England": *" (1) *Colonel Shaw and his Black Regiment,* subtle evocation, with no ethnological literalness; (2) *Putnam Park, Connecticut,* Musicorama of American Revolution, with snatches of contemporary songs and marches in polymetric simultaneity; (3) *The Housatonic at Stockbridge,* an impressionist tone painting exceedingly fluid in rhythm with a set meter."

—

If the music of Charles Ives is unique, his life story is no less so. It was from his father, George Ives, that the composer had his first

* "Music Since 1900" — Nicolas Slonimsky.

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experience of music, and his first theoretical instruction in it. George Ives had been a bandleader at sixteen, in the Civil War. He was a constant experimenter in acoustics, in the relations and placement of tones, and his experiments, in the eighties, must certainly have made a significant impression upon the boy Charles. The father became interested in the fractional subdivision of tones as demonstrated by Karl Rudolph Koenig on a specially constructed instrument at the Philadelphia Exposition in 1876, and pursued this path for himself. He tried the effect of superimposed tonalities by having two bands play simultaneously, and he also had them approach, pass, and leave each other while playing. This experience must certainly have suggested to the young Ives the juxtaposition of unrelated harmonies and rhythms. According to Henry Bellamann, who presumably had the information from Ives,† the father "experimented with various chords, some built of fourths and fifths, and awakened in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations."

Young Charles took up the organ, studying with Dudley Buck, and for a long time acted as organist in the churches of New Haven and elsewhere. He was therefore already musically grounded when he entered Yale in 1894. There, besides figuring in athletics and other normal undergraduate pursuits, he studied music with Horatio Parker.

† *Musical Quarterly*, January 1933.

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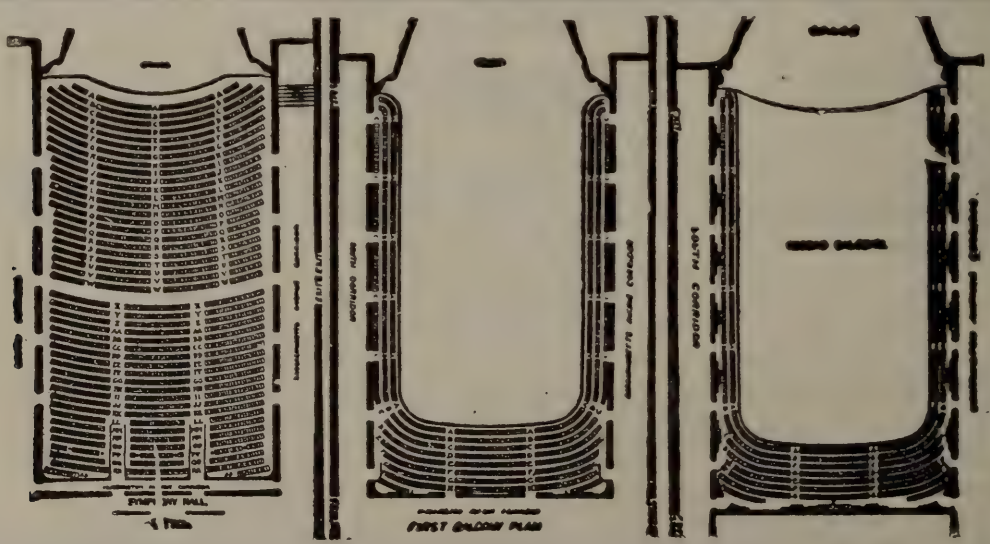
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There is every sign that, in spite of a complete variance in musical point of view, the young iconoclast from Danbury respected the academician, wrote in docile fashion to please him, and willingly subjected himself to classical form. On the other hand, the pupil was allowed without reproach to try out some of his experiments in polytonality with the Hyperion Theatre Orchestra in New Haven.

On graduating, in 1898, he went to New York City, where after playing the organ in the Central Presbyterian Church (1900–1902) he forswore a livelihood through music for the remainder of his life. At this point he had composed three symphonies, piano and chamber music, and a great quantity of songs. This music contained incursions into the realm of dissonance, rhythmic and harmonic juxtaposition far bolder than anything Schoenberg, Bartók, or Stravinsky had done or would do for years to come, at a time when these composers were



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obscure young students of music — if they were known to anyone in America, it was not Charles Ives.

Ives, seeking a business career, became a clerk in the Mutual Life Insurance Company of New York, left in 1906, and in 1909 started an agency of his own with Julian S. Myrick. This venture proved its integrity as a small partnership and grew into a large and flourishing firm. Ives and Myrick became agency managers of the Mutual Life Insurance Company. Reasons of health compelled the retirement of Ives in 1930.

Through these years, unknown to his business associates, he composed constantly. In 1922–23, he published privately a book of 114 songs and the Concord Sonata for Piano. In 1934 he had eleven volumes of chamber music bound in photostatic form, from his manuscripts, some of them scarcely legible. Since then, ill health has much reduced his musical output.

The record of public performances of the music of Charles Ives, other than the occasional appearance of one of his songs in a recital, is astonishingly sparse. It is the record of a few intrepid individuals who have braved scores appallingly difficult to perform. Their efforts have been well rewarded, for on those few occasions when a piece has been allowed to be heard it has made a striking impression, indeed a favorable impression, even on those who have been puzzled by it.

On January 29, 1927, Eugene Goossens, conducting a Pro Musica concert in New York, presented the second movement of the Fourth Symphony, intricate in rhythm, dissonant in counterpoint. The *Times,*



reporting the event in retrospect, said, "The music was characterized by a vitality, humor, pathos, and audacity which took the audience by storm." The reviewer, Olin Downes, remembered how, in 1927, oppressed by the burden of many concerts, he had "lurched into Town Hall, and as quickly as he sat down, sat up, electrified."

The Concord Sonata (1911–15), introduced in the same Town Hall twelve years later (January 20, 1939) by the pianist John Kirkpatrick, surprised Lawrence Gilman into calling it "the greatest music composed by an American, and the most deeply and essentially American in impulse and implication."

Nicolas Slonimsky, having given the first performance of "Three Places in New England" in Town Hall on January 10, 1931, also carried it to Paris, where it was heard on June 6, as *"Trois Coins de la Nouvelle Angleterre."** Boris de Schloezer called Ives *"un véritable précurseur, un talent audacieux,"* and his confrères were equally impressed. Emile Vuillermoz (in *Excelsior;* June 8, 1931) remarked; "It seems that polyrhythmic and polyharmonic experiments are conducted in America in a spirit more sane, more candid, more youthful than here. One needs a certain savagery to move with easy step in this new domain of music administered with fist blows. With us, a heavy artistic heredity takes away from this spontaneous play a part of its joyous insouciance."

* He also took it to Havana, March 21, 1931, as *"Tres Lugares de New England."*

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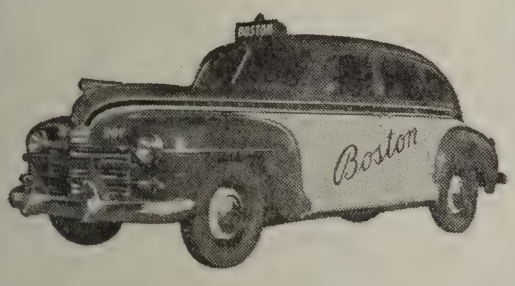
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By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the Government of Viatka, Russia, May 7, 1840; died November 6, 1893

Tchaikovsky composed his Second Symphony in 1872, and dedicated it to the Imperial Musical Society of Moscow, by whom it was first performed under the direction of Nicholas Rubinstein, February 7, 1873. The first American performance was given in New York by the Symphony Society in 1883. The same orchestra brought the symphony to Boston in the season of 1891–92. The symphony was first performed at the concerts of the Boston Symphony Orchestra: February 12–13, 1897, when Emil Paur was the conductor.

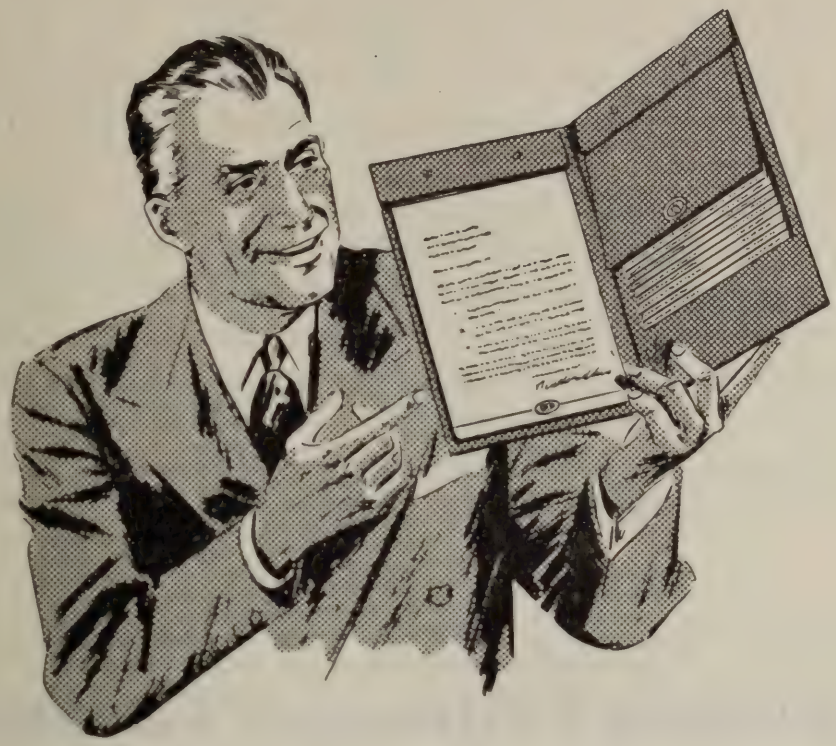
The most recent performance in this series was on November 2, 1945.

The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals and strings.

IT was in June of 1872 at Kamenka that Tchaikovsky began to write his Second Symphony.

Tchaikovsky visited St. Petersburg in the first week of January (1873) and called upon Rimsky-Korsakov with his score under his





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arm. The Petersburg circle were charmed with the earnest young composer from Moscow. Rimsky-Korsakov and his bride of a few months were particularly enthusiastic, and Mme. Rimsky-Korsakov, who was an excellent pianist, implored him to arrange the Finale for four hands. The enthusiasm of the "Invincible Band" over the Finale in particular was no doubt due to the fact that the composer, by using a Little Russian folksong as the main theme, was leaning definitely in their direction.

The "Little Russian" Symphony, as it was sometimes called, made its way to St. Petersburg a year later, where it was performed on March 9, 1874, under Napravnik. It was applauded as before.

But Tchaikovsky kept the symphony long in mind as a subject for revision and in Rome in 1879, having composed his Fourth Symphony, he found time at last to go over his score, which he had sent to his publisher Bessel seven years before, but which had never been published. "If I succeed in working steadily in Rome," he wrote Mme.

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von Meck from Paris (December 15, 1879), "I shall make a good work out of my immature, mediocre symphony."

The Second Symphony in its new form was brought out at a concert of the Musical Society in St. Petersburg, February 2, 1881, yet not one of the reviewers noticed that the score had been fundamentally rewritten.

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NOTICE

Postponement of

ANNUAL MEETING

The Annual Meeting of the Friends of the Boston Symphony Orchestra, which was scheduled for Wednesday, February 25th, at 4:00 P. M. in Symphony Hall, has been postponed. A later date will be announced.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality.

OLIVER WOLCOTT,
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Next week the Orchestra will give concerts in New Haven, New York, White Plains and Brooklyn. The next regular pair of concerts will take place February 27 and February 28

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FRIDAY AFTERNOON, FEBRUARY 27, *at* 2:30 *o'clock*

SATURDAY EVENING, FEBRUARY 28, *at* 8:30 *o'clock*

MOZART Symphony in C major, K. 551 ("Jupiter")

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto; Trio
IV. Finale: Allegro molto

MOZART Piano Concerto in A major (K. 488)

I. Allegro
II. Adagio
III. Allegro assai

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III. Allegro
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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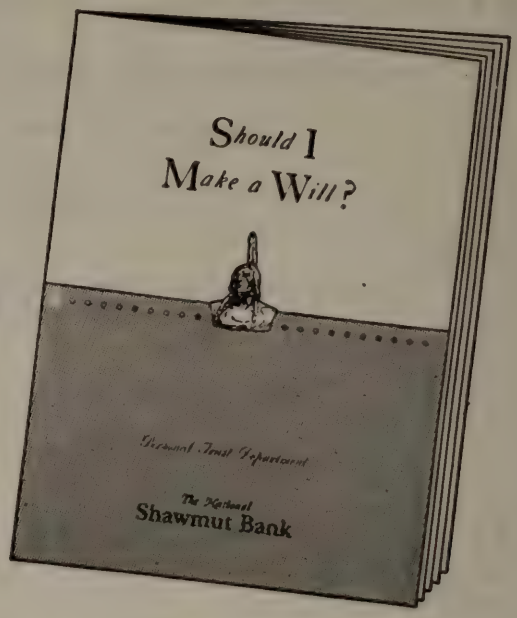
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New Photographers, 1948
Ives' Music in New York
Berkshire Festival Announcement
In Prospect

NEW PHOTOGRAPHERS, 1948

An exhibition of contemporary photography, arranged by the Boston Institute of Contemporary Art, is now on view in the Gallery. The following description has been provided by J. M. Brown of the Institute.

A stimulating and challenging exhibition presents one of the most important phases of the work of the museum of modern art in photography. Among the hundreds of young or unknown photographers who bring or send in their photographs each year, there are many who are doing new and interesting work in established directions or evolving new directions of their own.

The years following the first World War were characterized by an outpouring of general experimentation in the arts. The evolution of new esthetic principles and the visual forms accompanying these experimental years had a profound effect on photography.

Since this period in the '20s much of our best photographic work has been devoted to exploration of the special characteristics of photography as an expressive medium.

Use of the camera as a tool for seeing has given rise to new forms of visual statement in which reality is recorded afresh. Facets of our visual environment have been isolated and revealed for us in ways which clearly derive from the possibilities of the camera.

Shadowgraphs, which employ the light-sensitive quality of photographic paper to record directly the shape, texture and translucency of objects; vertical perspective; extreme close-ups of objects with deep relief; the unrestrained trimming of prints; reversal of negative-positive effects; double-printing for re-

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lief effect; production of "straight" photography and miniature and candid photography; the use of color printing and other special properties of the medium have given rise to the production of an extensive field of invention and experiment which contributes an important addition to our knowledge and record of the world of nature and of man.

The Museum of Modern Art has chosen seventeen photographers who, when seen as a group, provide contrasts one to another and a balanced cross-section of this experimental thinking and seeing which may influence photography in future years.

The photographers whose work is represented are: Alfredo Boulton, Harry M. Callahan, Stanley Clough, Howard Dearstyne, Max Dupain, Godfrey Frankel, Rosalie Gwathmey, Robert Janssen, Gyorgy Kepes, Arthur Leipzig, Joe Munroe, Arnold Newman, Homer Page, Antonio Reynoso, Aron Siskind, Frederick Sommer, Todd Webb.

This exhibition is circulated by the Museum of Modern Art in New York and has been brought to Boston by the Institute of Contemporary Art.

• •

IVES' MUSIC IN NEW YORK

On Saturday afternoon, February 21, in Carnegie Hall, music by Charles Ives had its first hearing by a full-sized symphony orchestra in New York, when Richard Burgin conducted this composer's "Three Places in New England." Noel Straus, describing the concert in the *New York Times,* wrote:

"Even today, after a lapse of more than three decades, the entire composition proved strikingly original in its texture. The score is of extreme difficulty for the performers, being unusually complex rhythmically, contrapuntally and harmonically, but out of the maze of sound emerges a music essentially simple and easily grasped."

Mr. Straus singled out the third of the three pieces for special commendation:

"'The Housatonic at Stockbridge,' is a masterly example of impressionistic tone painting, and easily the crowning feature of the whole work. Over polyrhythmic murmurings in the strings the horn intones a nostalgic melody, later taken up by the whole body of strings with a new type of figuration in the woodwinds and piano simulating the purling of the stream. The music is led to a climactic close of great intensity, followed by two soft Adagio measures of unforgettable poignant tenderness. The whole of this last piece is one of Ives' most compelling and lovable inventions and deserves to be heard often apart from the rest of the set."

• •

BERKSHIRE FESTIVAL ANNOUNCEMENT

Dates and particulars are announced for the Berkshire Festival of 1948, the ninth to be given by the Boston Symphony Orchestra under Serge Koussevitzky at Tanglewood. The Festival will consist of fourteen concerts from July 18 through August 15. In the first two weeks, two programs from the music of Bach and Mozart will be performed on Sunday afternoon, July 18, and Tuesday evening, July 20, and repeated on Sunday afternoon, July 25, and Tuesday evening, July 27. These concerts will be given in the intimate Theatre Concert Hall and conducted by Dr. Koussevitzky. Three series will be given in the third, fourth, and fifth weeks (July 29–August 15) with a Thursday evening, Saturday evening, and Sunday afternoon concert for each series. After Series B, an extra concert will be performed on Tuesday, August 10, with an all-Tchaikovsky program. These concerts will be given in the Music Shed. While Dr. Koussevitzky will conduct

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most of the concerts, three guest conductors have been invited: Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. Soloists are to be announced.

The sixth season of the Berkshire Music Center at Tanglewood, the summer school of which Serge Koussevitzky is director, will begin on July 5, and continue for six weeks (through the Festival period). Dr. Koussevitzky, supervising the conducting classes, will be assisted by a distinguished faculty including the orchestra's principals with departments in orchestral playing, chamber music, composition, opera, and choral singing. The school activities will include a large number of concert and operatic performances. A special operatic production continuing the precedent of "Peter Grimes" and "Idomeneo" in the last two summers will shortly be announced. Those who join the Society of Friends of the Berkshire Music Center will be invited to these school performances.

• •

IN PROSPECT

A new Concerto for Violoncello and Orchestra by Aram Khatchatourian is to have its first American performance at the Symphony concerts of next week. The Armenian composer has so far been represented at these concerts by his Piano Concerto, which, with William Kapell as soloist, was twice repeated.

Stravinsky's "Oedipus Rex" with male chorus and soloists will be revived at the concerts of March 12 and 13.

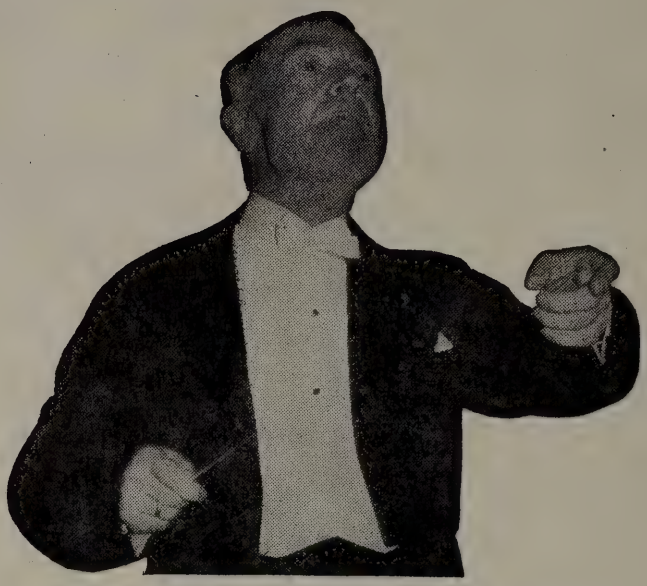
The guest for two weeks in March (conducting the concerts of March 25–27 and April 2–3) will be Charles Münch. Dr. Koussevitzky will otherwise conduct the concerts for the remainder of the season.

A performance of Beethoven's "Missa Solemnis" will constitute the spring Pension Fund concert of the Orchestra. Dr. Koussevitzky will direct the combined forces of the Boston Symphony Orchestra, the Harvard and Radcliffe choruses, and a quartet of soloists to be announced, on Tuesday evening, April 27.


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SATURDAY EVENING, FEBRUARY 28, *at* 8:30 *o'clock*

MOZART.....Symphony in C major, K. 551 ("Jupiter")

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto; Trio
IV. Finale: Allegro molto

MOZART.....Piano Concerto in A major (K. 488)

I. Allegro
II. Adagio
III. Allegro assai

INTERMISSION

MALIPIERO.....Symphony No. 4

I. Allegro moderato
II. Lento, funebre
III. Allegro
IV. Lento

(*First performance*)

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SYMPHONY IN C MAJOR, "JUPITER," K. No. 551

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The manuscript score is dated August 10, 1788. The symphony requires: a flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

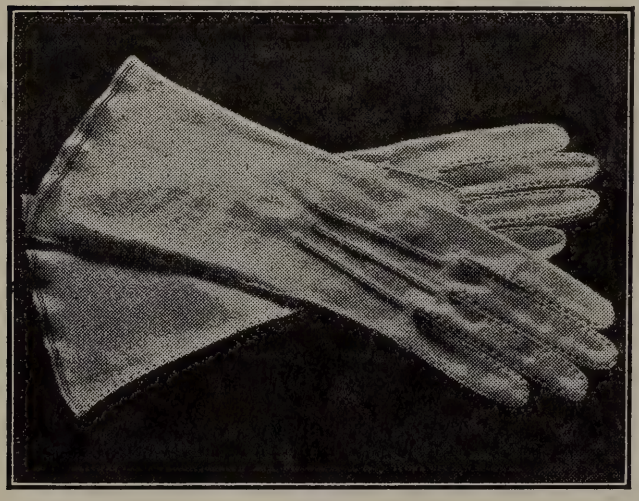
The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on January 28, 29, 1944.

A CLASSICAL work bearing a cold number, or even only a key for identification, sometimes acquired a descriptive title at that midpoint of time when the composer was no longer there to protest and posterity had not yet developed a sense of desecration. Apt or not, but at least convenient, the names have had a way of sticking as if for eternity. The canny publisher who tagged certain sonatas of Beethoven "Moonlight" or "Appassionata" has triumphed by the test of endurance over the protesting scholars. The "Jupiter" Symphony was so named more than a century ago, and, although there is no positive evidence, J. B. Cramer, pianist and pedagogue, has been suspected of the deed.



In the summer of 1788, with but four years to live, Mozart was harassed by debt, a condition from which he never quite extricated himself even while composing the crowning operas and instrumental music of his career. Through these four years there was no particular call for symphonies. The famous final three which he composed within the space of seven weeks in that summer (the well-known symphonies in E-flat major, G minor, and C major) may simply have satisfied some inner artist's desire to give final and transcendent expression to a beloved form. We do not know positively that any one of them was performed in his hearing or in his lifetime, although one or more may have been given at Leipzig under his direction in 1789.

"The three symphonies," wrote Professor Tovey, "express the healthiest of reactions on each other, and the very fact that they are all in Mozart's ripest style makes the full range of that style appear more vividly than in any other circumstances. Consequently, they make an ideal programme when played in their chronological order. The E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ends his symphonic career with the youthful majesty of a Greek god. Within these three types each individual movement is no less distinctive, while, of course, the contrasts within the individual symphony are expressly designed for vividness and coherence. Even in the treatment



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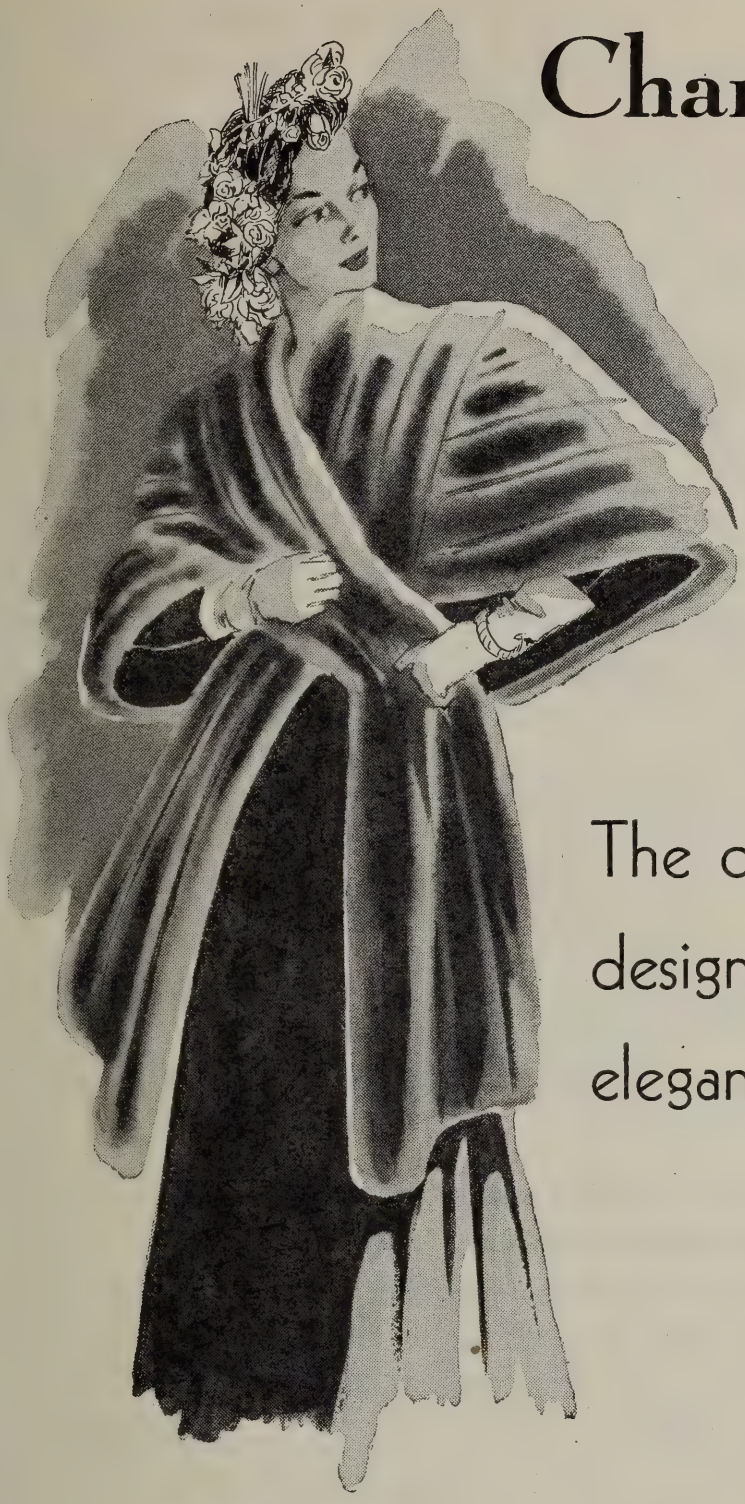
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of the orchestra, where Mozart's material resources would mean starvation to any but the most spiritual of modern composers, each symphony has its own special colouring: and that colouring is none the less vivid in that it is most easily defined by stating what instruments of the normal orchestra are absent."

Yet Tovey objects to the title: " 'Jupiter' takes rank with the titles 'Emperor Concerto' and 'Moonlight Sonata' as among the silliest injuries ever inflicted on great works of art. Mozart's musical culture may have been Italian, but his artistic nature was neither Roman nor Græco-Roman. He was as Greek as Keats." And Philip Hale once remarked: "There is nothing in the music that reminds one of Jupiter Tonans, Jupiter Fulgurator, Jupiter Pluvius; or of the god who, assuming various disguises, came down to earth, where by his adventures with women semi-divine or mortals of common clay he excited the jealous rage of Juno. The music is not of an Olympian mood. It is intensely human in its loveliness and its gayety."

~

The first movement is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in a serene over-all equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble

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(there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable — there is no mistaking the military Mozart (compare the snare drum triplets of *"Non più andrai"* in *"Figaro,"* to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. An emphatic cadence in the dominant brings in the second subject proper, which opens gently in the violins, but suddenly (and quite naturally) turns into a lively and tripping tune right out of *opera buffa.** Whereupon, from these ingredients martial, tender, and gay, Mozart proceeds with his development through close upon a hundred bars. He begins it with his *buffa* theme, which he is presently to dissect and put to surprisingly dignified uses. He alternates and combines his various elements into a discourse unified in mood, a mood which Saint-Foix aptly describes as "joyous steadfastness." He is sly and vagrant, but adroit in tonality, resourceful in adding relevant detail. In his restatement (which opens in C minor), he chooses to be fairly literal — in his conclusion, brief.

There is a sense of tragedy in the *Andante cantabile.* When the first phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *"Eroica."* A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation.

* This air had been provided by Mozart, intact, in the spring previous, for an opera by Albertarelli.

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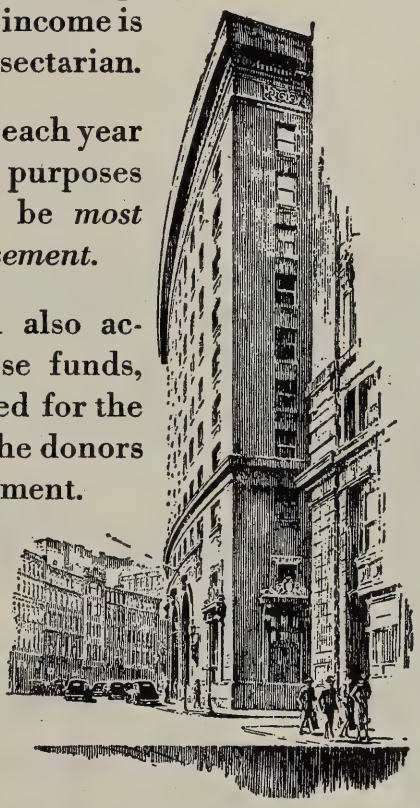
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Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, now established as characteristic of the symphony, persists in the minuet. It is almost a regular eight-measure alternation, especially prominent in the trio. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in making his skill in the handling of counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a *fugato* development and extended coda. Saint-Foix has this to say about the form: "This preponderating use of *fugato* in a symphonic finale was not unprecedented. The Austrian instrumental school has examples to offer that have become known only recently: probably under the influence of the old contrapuntist Fux, whose not inconsiderable reaction is felt up to the time of Beethoven, such masters as Georg Mathias Monn, Dittersdorf, Michael Haydn (a first hand





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exemplar for Mozart) practised the *fugato* finale form in their symphonies, without, of course, even remotely approaching the effect that Mozart here obtained. What is worthy of note here is the co-existence of the scholastic element in a quartet or symphony finale side by side with other themes of a less severe nature, even popular or trifling; the best example of this *genre* is the finale of the first of the six quartets dedicated to Joseph Haydn. Nevertheless here the quality of the themes does not present such an alloy, and their combination does not offer so striking a contrast: the general bearing of the symphony, which, one feels, Mozart has thoroughly understood, does not allow of such license in the choice of material. And that the very diverse and individual themes forming the substance of the present finale should cohere into such admirable unity is not the least astonishing merit of this gigantic musical peroration."

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PIANOFORTE CONCERTO IN A MAJOR (KOECHEL NO. 488)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The autograph score of this concerto is dated "Vienna, March 2, 1786."

The orchestral portion is scored for flute, two clarinets, two bassoons, two horns, and strings. It has been performed at these concerts by Nikolai Orloff, February 8, 1929; by Bruce Simonds, December 12, 1930, and by Artur Schnabel, December 1, 1933.

IN THE Lenten season in Mozart's Vienna, concerts were extremely popular, and the Concerto in A major is the second of three which Mozart wrote for three Lenten concerts in the spring of 1786.*

A glance at Mozart's activities in the winter of 1785–86 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project — "The Marriage of Figaro." The father wrote to

* The first of these, in E-flat major, K. 482, was composed December 16, 1785; the third, in C minor, K. 491, March 24, 1786.

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Marianne on November 2 that her brother was "up to his ears" in "Figaro" — he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was *"Der Schauspieldirector,"* the one-act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of "Idomeneo" in March, which he supervised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his musical setting of Beaumarchais. He put his last touches to the score of "Figaro" just before its performance on May 11, 1786.

Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. A wealthy patron of the arts would be proud to entertain his friends with music-making by the celebrated Mozart,

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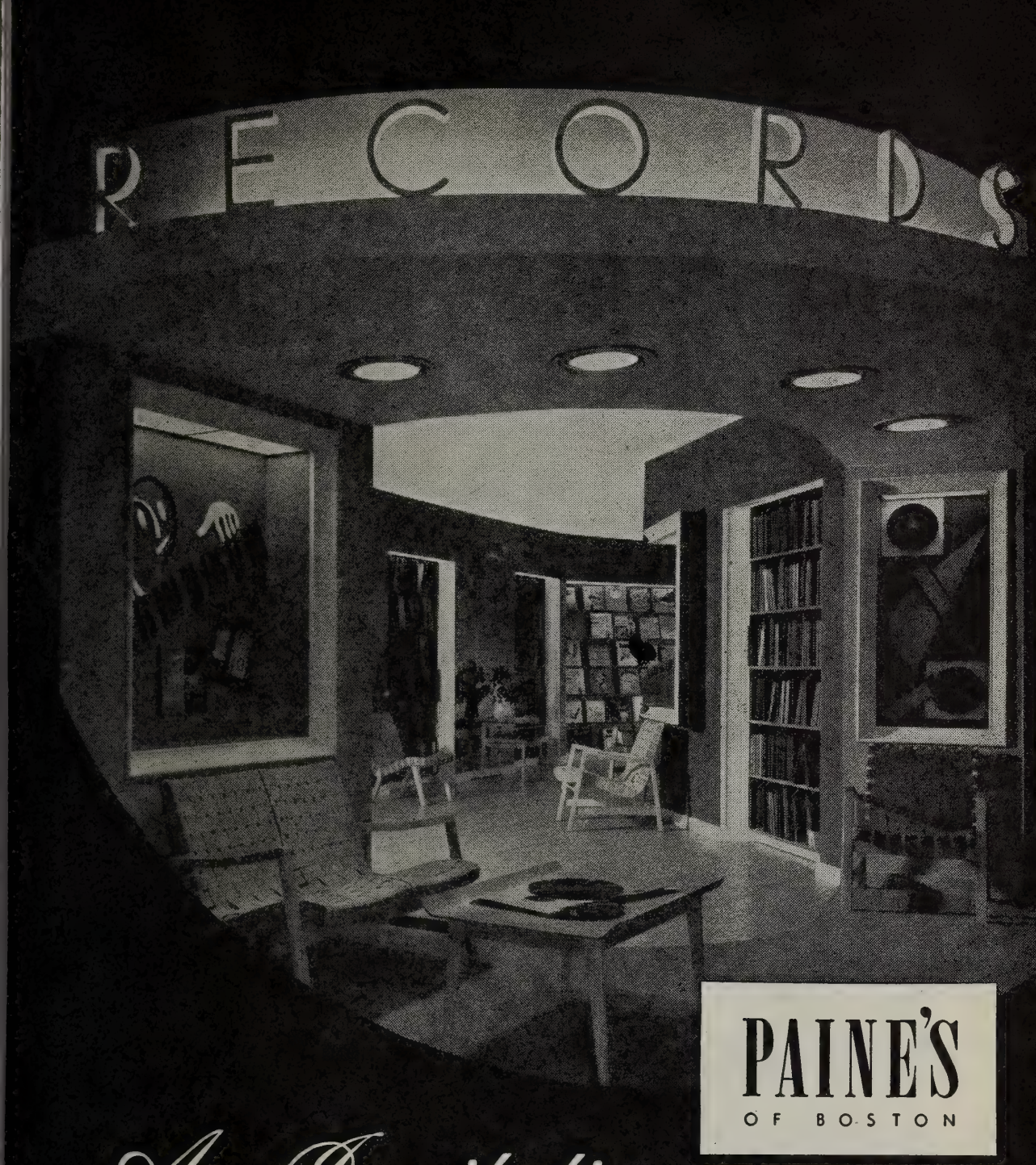


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and, let us hope, rewarded him well for his services. Lent, with the theatres closed, was a fashionable time for such evenings, and the father Leopold discloses in a letter that Wolfgang's harpsichord* was carried back and forth between the theatre and various private houses no less than twelve times between February 11 and March 11, 1785.

~

Mozart composed twenty-one concertos for piano solo with orchestra (this does not include the four early concertos, K. 37, 39, 40, 41, on which Einstein now accepts the dictum of Wyzewa and St. Foix that they are rearrangements of piano sonatas, largely based on the material of others). The concertos are here listed, and opposite those which have been performed by this orchestra is noted the most recent performance in the Boston concerts:

D major	K. 175	(1773)	
B-flat major	K. 238	(1776)	
C major	K. 246	(1776)	
E-flat major	K. 271	(1777)	April 9, 1943 (Emma Boynet)
F major	K. 413	(1782)	
A major	K. 414	(1783)	
C major	K. 415	(1783)	
E-flat major	K. 449	(1784)	
B-flat major	K. 450	(1784)	March 4, 1940, Mon. (Webster Aitken)
D major	K. 451	(1784)	
G major	K. 453	(1784)	

* "Mozart's concert harpsichord is in the Mozarteum at Salzburg, a little instrument by Anton Welter, in a walnut wood case with black naturals and white flats and sharps. It has five octaves, is light in touch, and tolerably powerful in tone." — Jahn.



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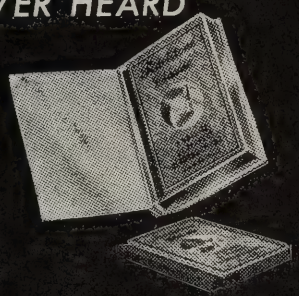
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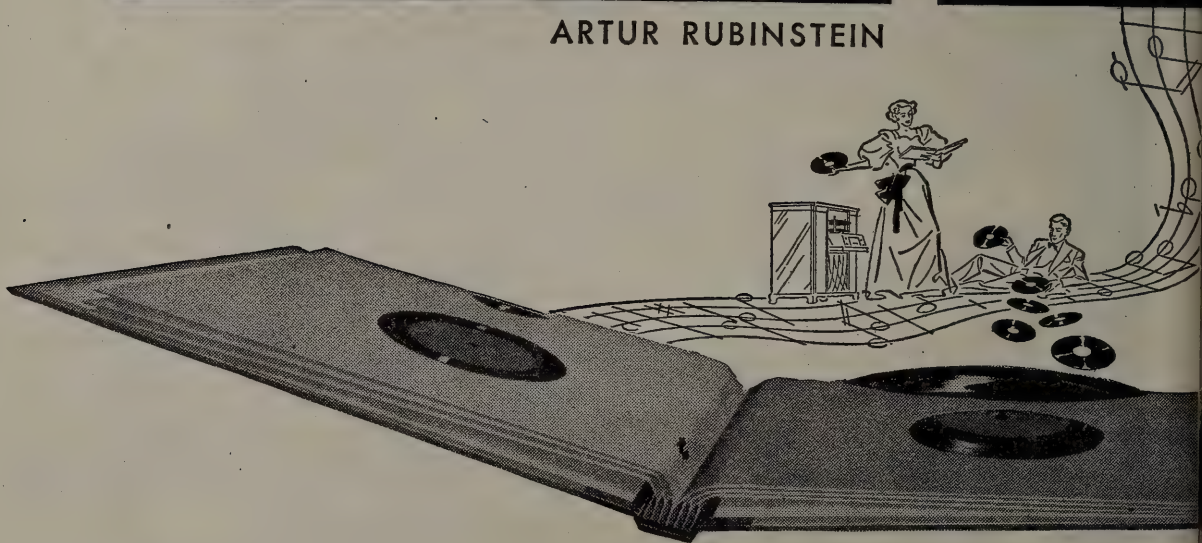
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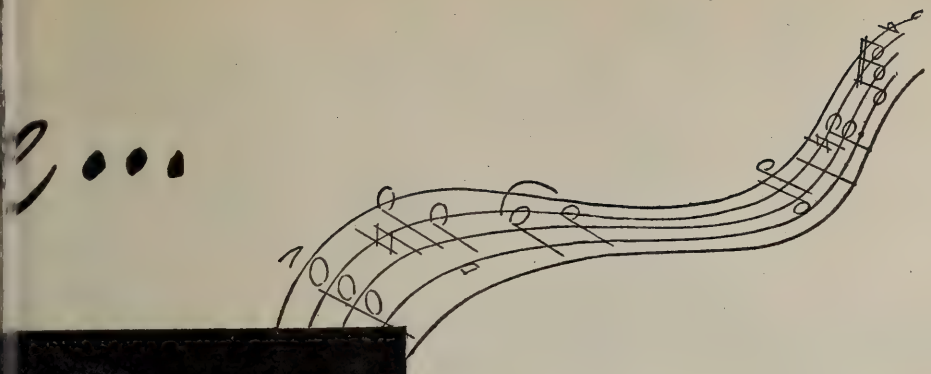


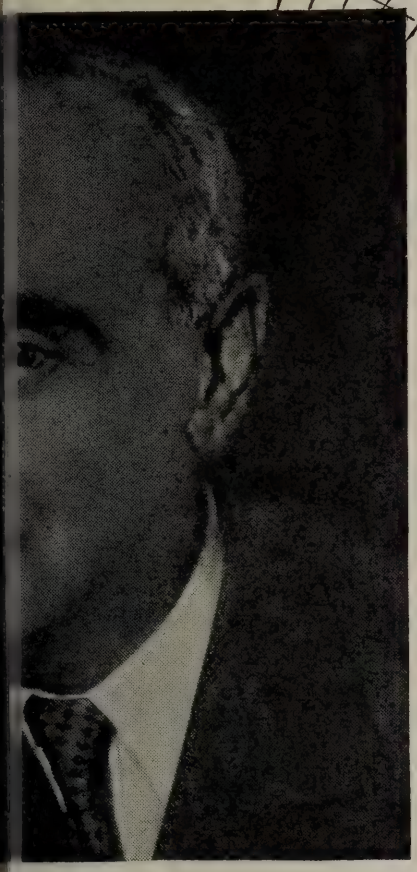
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B-flat major	K. 456	(1784)	
F major	K. 459	(1784)	
D minor	K. 466	(1785)	January 26, 1931, Mon. (Hortense Monath)
C major	K. 467	(1785)	January 26, 1943, Mon. (Robert Casadesus)
E-flat major	K. 482	(1785)	December 27, 1940 (George Copeland)
A major	K. 488	(1786)	December 1, 1933 (Artur Schnabel)
C minor	K. 491	(1786)	
C major	K. 503	(1786)	March 22, 1883 (Carl Baermann)
D major	K. 537	(1788)	March 4, 1945 (Robert Casadesus)
B-flat major	K. 595	(1791)	

An illuminating study of the A major Concerto is to be found in Alfred Einstein's "Mozart, His Character and His Work":

"In the A major Concerto Mozart again succeeded in meeting his public half-way without sacrificing anything of his own individuality. He never wrote another first movement so simple in its structure, so 'normal' in its thematic relations between tutti and solo, or so clear in its thematic invention, even where it makes excursions into the realm of counterpoint, or contains rhythmic peculiarities. The key of A major is for Mozart the key of many colors. It has the transparency of a stained-glass window.* There are relations between the first movement of this Concerto and the Clarinet Quintet. Not without

* C. M. Girdlestone (*"Mozart et ses Concertos pour Piano"*) finds the key of A major in Mozart's works "choice and restrained." He mentions, besides the two piano concertos in that key, the Violin Sonata K. 526, the String Quartet K. 464, the Clarinet Quintet K. 581, and the Clarinet Concerto K. 622. "These works as personalities," he says, "are fully formed, defined in contour, characteristic in gestures, distinctive in sentiment, so that not one of them could be confused with its neighbors."

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reason are there no trumpets and timpani. But there are also darker shadings and concealed intensities, which the listener interested only in pleasant entertainment misses altogether. Already in this movement there is a threatening touch of F-sharp minor, and the whole Andante is in that key, which Mozart otherwise avoided. The latter movement is short, but it contains the soul of the work. It is the minor counterpart of the Andante of the 'Prague' Symphony, even in the way it dissolves all polyphonic elements in a new style. In this movement there appears in veiled form that passion which in the Andante of the preceding Concerto had revealed itself nakedly; the resignation and the hopelessness are the same. And when Mozart overcomes this impression with the entrance of the rondo theme, he is a true magician. This Presto seems to introduce a breath of fresh air and a ray of sunlight into a dark and musty room. The gaiety of this uninterrupted stream of melody and rhythm is irresistible. But this is no ordinary gaiety. Again, as in the E-flat major Piano Quartet, or the B-flat major Piano Trio, the clarinet introduces one of those 'unrelated' themes (in D major) in which the world seems perfectly balanced, and the scheme of things is fully justified. The work reverses the course of another work in A major, the Violin Sonata K. 526, in which the Andante is the movement of tranquillity, and the Finale sets loose a whole world of demons — another evidence of the breadth of Mozart's conception of the individuality of keys."

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SYMPHONY NO. 4 ("IN MEMORIAM")

By G. Francesco Malipiero

Born in Venice, March 18, 1882

This symphony was composed by commission of the Koussevitzky Music Foundation and is dedicated to the memory of Mme. Natalie Koussevitzky. It is here having its first performances.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, bass drum, tambourine, and strings.

The following communication has been received from Mr. Malipiero, together with the manuscript score of his new symphony (the themes quoted are reproduced from his own script):

When Serge Koussevitzky commissioned my Fourth Symphony for his Foundation, he could not have chosen a more propitious moment for entrusting a musician with the task of writing an elegy. This terrible post-war period is a huge cemetery in which is brought together all that is no more, so that one's soul has been disposed to draw into itself and make its own the grief of a friend.

The dedication of this Fourth Symphony to the memory of Natalie Koussevitzky is the best guide for listening to "In Memoriam."

It was very gratifying to me to receive from Serge Koussevitzky, after delivery of the completed score, a letter with these words: "Your Symphony is infused with human anguish and with great sorrow. In the future it will remain not only a link with the memory of my wife, but

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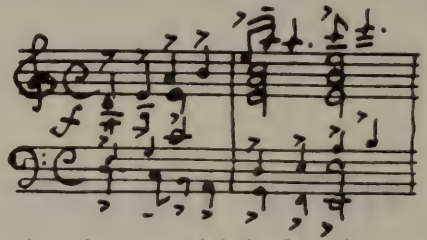
also as a recollection of the tragic years which we have lived and continue to live."

The fact is, the house in Asolo, where the Fourth Symphony was written, miraculously escaped destruction. The war ended two hundred paces from its door. Death had spared it.

To understand the great tragedy which we have gone through, one should bear in mind that it is a miracle that we are still alive. In reaching this understanding it is difficult to account for the great forces which now weigh on us with a strange doggedness, as if to humiliate the spirit, and kill those who have succeeded in surviving, and who know that all they have lost will never return. Where and how to find comfort? By seeking to keep in touch with all that once existed and has been taken from us, but still belongs to us.

The four movements of this Fourth Symphony ("In Memoriam") may be defined as: The First and Third, Hope; the Second and Fourth, Resignation.

The first theme of the first movement (*Allegro moderato*) :



is obviously energetic; the theme which dominates the whole symphony:

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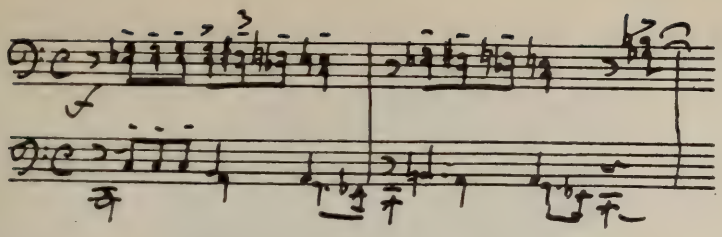
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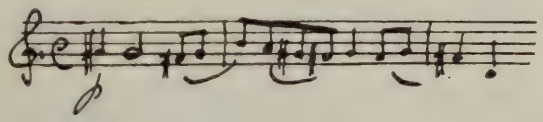
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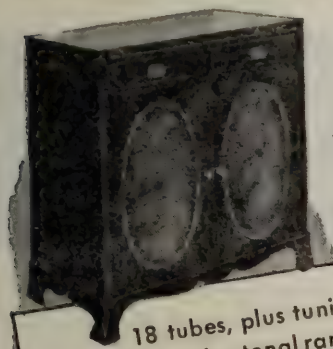
appears for the first time in the middle of the first *allegro,* but almost seems a derivative of the same theme as it returns in the middle of the second movement, although it actually takes shape in the first movement – that is to say, the idea of the elegy rules the subconscious of the composer.

In the first movement the themes may appear diverse; for example, there is a certain resurgence of the one which appears in the thirteenth measure:



but the musical dissonance is linear, and is developed with that logic which was spontaneous in Italian music (until, in the first half of the eighteenth century, we recall the sonatas of Domenico Scarlatti). The ideas succeed each other, balance or contrast, never turn back, do not spread themselves out in development – one evolves from the other without ever becoming a theme prepared for elaboration.

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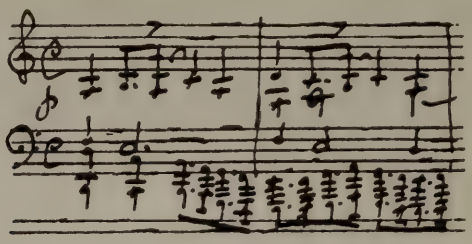
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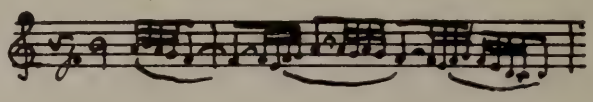
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The second movement (*Lento funebre*) needs no comment:

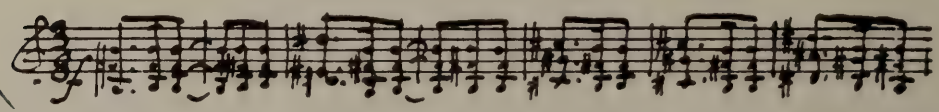


It is truly funereal, notwithstanding the almost pastoral theme (measures 188–193):



Do not the shepherds perhaps weep for their nymphs?

The third movement (*Allegro in uno, ben ritmato*):



may be considered as a conventional symphonic scherzo — what would one do if there were no justification for its presence? We must react



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against grief, against pessimism, so that this third movement represents a parenthesis, an intoxication, a need of seeking oblivion. The rhythm is insistent, it reveals almost a fixed idea, which one seeks to drive away in order to forget.

To a young Venetian, a mountain seems an unreal thing. A lagoon is a horizontal concept; a mountain, vertical. Upon the water, a sound finds no stopping place, and is lost. On the other hand, the echo is the musical essence of the mountain.

A funeral passes close to the mountain stream. The priest at the head of it, then the cross, the corpse, and the procession in Indian file so as not to wander from the path winding among the rocks. They seem like ants straying among the rocks. The bell of the Alpine church accompanies with its tolling the chanting of the faithful. A theme was inspired in me by the sound of those bells, a theme which I have been unable to elude: For thirty-six years it has remained in my mind, until the day when I found its rightful place in the fourth movement of this Fourth Symphony. For thirty-six years I already had known what sorrow is. Two wars had passed close to me, inexorably. I had not forgotten this simple theme confined within the space of an octave:*

* Where this theme appears in the fifth bar by the English horn over low violas *ponticello*, there is inscribed: *"Estate 1910, Valle del Cis mon. Passa il corteo di un funerale al suono di una campana lontana."*

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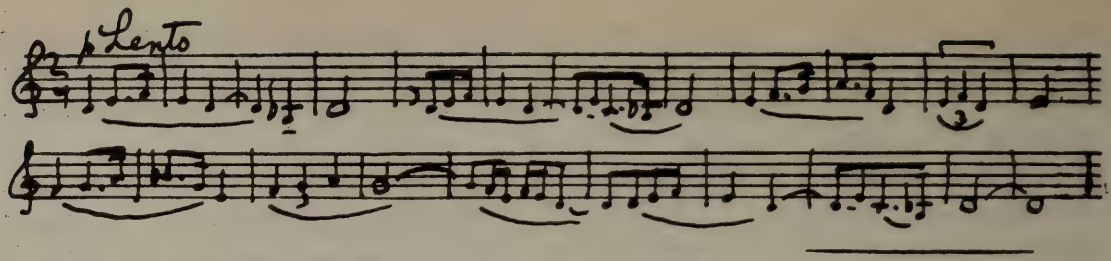
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Six variations follow: They are perhaps wordless reflections upon the desolation of this our life. The Symphony ends with the return of the theme in its original form, and I hope that Serge Koussevitzky was right, and that it will be truly "infused with human suffering and great sorrow."

These confessions should be considered the analysis which a composer may make of his own work, but not as a prearranged program.

(Signed) G. Francesco Malipiero.

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A communication from Mrs. Malipiero received when her husband's Second Symphony was performed by this orchestra describes Asolo as "a quiet country resort, an hour from Venice, where the composer has lived since 1923. . . . Asolo, very remote from the world, cut away from it by the fact that the nearest railway depot is twenty kilometers away, has always exercised a subtle fascination on artists.

"Browning stayed there and wrote his 'Pippa Passes' with Asolo as a background, and the great actress, Eleanore Duse, lived her last years – her quiet, peaceful years of old age – in Asolo."

~

The following works by Malipiero have been performed by this orchestra:

1919 (April 4) – *"Le Pause del Silenzio"* (Seven Symphonic Expressions)
1920 (March 5) – *"Le Pause del Silenzio"*
1920 (December 23) – *"Impressioni dal Vero"* (First performance in America)

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1934 (December 7) — Violin Concerto (Soloist: Viola Mitchell) (First performance in the United States)

1937 (January 22) — Piano Concerto (Soloist: Dimitri Mitropoulos) (First performance in the United States)

1938 (February 4) — Symphony No. 2 (*"Elegiaca"*) (First performance in Boston)

—

An informative sketch on this composer was contributed by A. Walter Kramer to the *Cyclopedia of Music and Musicians,* edited by Oscar Thompson:

"G. Francesco Malipiero, grandson of Francesco Malipiero, composer of operas about 1850, was born at Venice on March 18, 1882, a member of a famous family which had given more than one doge to the Venetian Republic in its golden days. His only composition teacher, both at the Liceo Benedetto Marcello in Venice and at the conservatory in Bologna, was M. Enrico Bossi. Contrary to statements made in several places, Malipiero never studied with Max Bruch. His instrumental studies included violin and piano, but these were always subordinated to his preparation as a composer.

"For a number of years, following the completion of his studies,

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he was active as a composer in his native city. Despite the indifference of the Italian musical public to his music almost from the beginning, owing to its uncompromising nature, he persevered and in 1921 was accorded recognition by being called to the Royal Conservatory of Parma as professor of composition. His nature, however, was not intended for academic circles, and within two years he resigned his post to give his entire time to composing. That this might be best accomplished, he turned his back on urban life and took up residence not far from the city of Venice, in the little village of Asolo, situated in the countryside called the Veneto. His productivity, always great, has continued during the decade and a half in which he has lived at Asolo. Since 1933 he has given time each week to his 'master class' in composition at the Liceo Benedetto Marcello, but composition has remained his prime interest.

"On arriving at a point in his career during the first decade of the century, when he realized that much that he had written did not satisfy his artistic ideals, he destroyed his first two operas, *Elena e Fuldano,* in three acts, and *Canossa,* in one act, as well as several symphonies and concertos. He had conceived a new type of dramatic com position, which he refers to as 'my theatre,' closely akin to which is the aesthetic that determined his musical style in symphonic, chamber, choral and other vocal music. From that point on, his output has been couched in a musical language which has been recognized throughout the world as something definitely his own. Critics, both those who have

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praised and those who have dispraised his music, agree that it is unmistakably the expression of an original and aristocratic artist, one who has made no concessions to popular taste, either that of his own countrymen or that of music lovers in other lands.

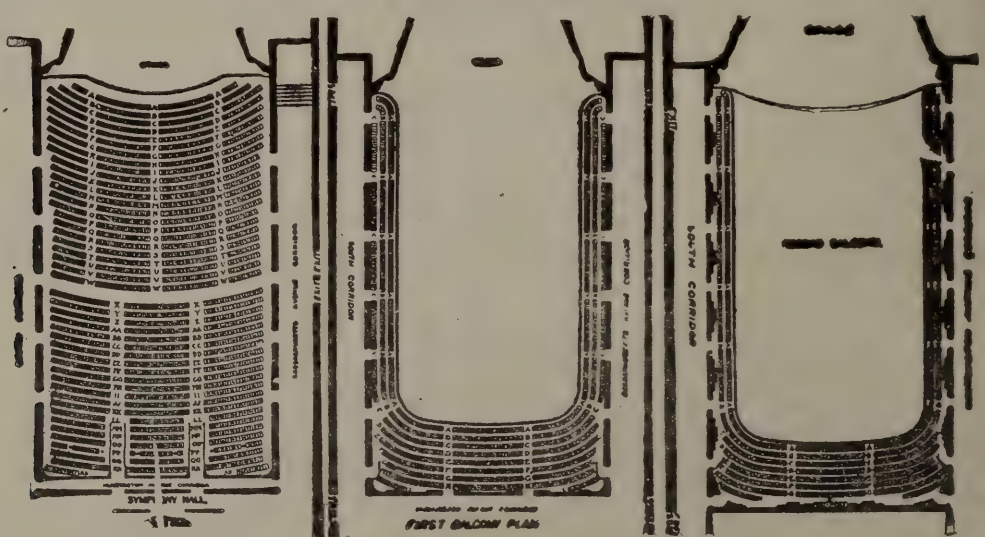
"Indisputably a modernist in his harmonic idiom and in his avoidance of the clichés of the classic and romantic schools of music, he has been one of the group of distinguished contemporary Italian composers (with Casella, Pizzetti and the late Respighi) and at the same time the outstanding student of the great Monteverdi, a real 'defender of the faith' of the Sixteenth Century Cremonese master. He has spent years making a definitive edition of the works of Monteverdi, a labour of love, during which time he has, by prodigious study of that composer's song-speech, developed his own manner of writing for the human voice along lines which he believes bear the same relation to



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our day as did Monteverdi's to his time. Many of the very young Italian composers, whose names are yet little known, have studied with Malipiero and revere him as a master. He is happiest in his native country, avoids the life of cities, which he regards as harmful to his creative activity, and appears in other European countries only on rare occasions, when his works are performed, or when he is chosen to represent Italy at artistic conferences."

In 1939, Malipiero became the director of the Liceo Benedetto Marcello in Venice, where he had once studied. Information from Italy indicates that through the war period he has never long ceased to compose. A Lyric Drama, *"La Vita e sogno"* is dated 1940; *"Ecuba,"* a Musical Tragedy, 1941; *"I Capricci di Callot"* and *"L'Allegra brigata,"* 1942; *"Vergilii Aeneis,"* Heroic Symphony for Soli, Chorus and Orchestra, and Violin Concerto No. 2, 1943; Third Symphony, 1945; *"Le Sette Allegresse d'Amore,"* for Soprano and Fourteen Instruments (performed at Tanglewood by the Berkshire Chamber Orchestra, Louis Speyer, Conductor, July 23, 1946); *"I Sette Peccati Mortali,"* for Chorus and Orchestra, 1946; *"La Terra,"* for Chorus and Organ (composed for the Department of Music at Harvard, and there performed May 2, 1947).

In addition to his very considerable amount of music (symphonic, operatic, ballet, chamber, choral, piano solo, songs, transcriptions and



editions), he has written books and essays: *"L'Orchestra," "I Profeti di Babilonia," "Claudio Monteverdi."* "Quite as in his music," writes Mr. Kramer, "Malipiero is a master in his prose. His intense love for his native language is revealed in his scrupulous use of words to describe every shade of meaning. In addition to all his other activities, he has written many essays and articles for magazines in Italy, France, Germany, England and the United States, and has also contributed critiques to important Italian newspapers. He has been an uncompromising defender of what he believes to be artistically true. His dislike of the music of the older Italian composers, notably Verdi, has led him often into extended controversies with music critics and fellow composers."

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Feb. 27–28—Sophocles' "Oedipus Rex"

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PROGRAM

I. Partita in E minor BACH-NACHEZ
 Allegro — Adagio
 Allemande
 Gigue

II. Sonata in D minor BRAHMS
 Allegro
 Adagio
 Un poco presto e con sentimento
 Presto agitato

III. Concerto No. 8 (Scena Cantante in A minor) SPOHR
 Allegro — Adagio — Andante
 Allegro moderato

— INTERMISSION —

IV. Sonata in G minor DEBUSSY
 Allegro vivo
 Intermède: Fantasque et léger
 Finale: Très animé

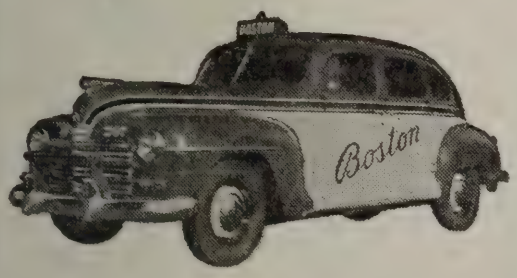
V. (a) Havanaise SAINT-SAËNS
 (b) Theme and Variations (Caprice No. 24) .. PAGANINI-ELMAN

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RHAPSODY ON A THEME OF PAGANINI, FOR PIANO AND ORCHESTRA, *Op.* 43

By SERGEI VASSILIEVICH RACHMANINOFF

Born in the Government of Novgorod, April 2, 1873

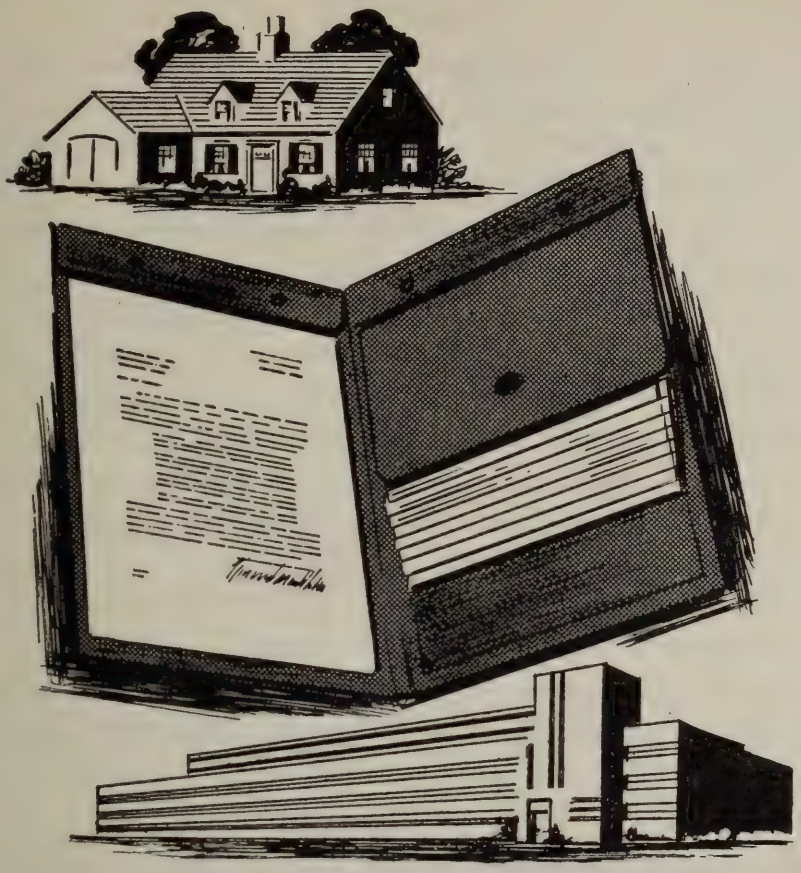
Composed in 1934, Rachmaninoff's Rhapsody was first played by the Philadelphia Orchestra, the composer as soloist, at a concert in Baltimore, November 7, of the same year. The only previous performances by the Boston Symphony Orchestra were on December 24, 25, 1937, when the composer was the soloist.

The Rhapsody is scored for the following orchestra: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, tambourine, triangle, cymbals, drum, bells, harp and strings.

RACHMANINOFF added this work to his four concertos for piano and orchestra * in the summer of 1934 (July 3–August 24). The place

* The First, in F-sharp minor, an early work — in fact his Opus 1 — was revised by him in 1917. The Second, in C minor, Op. 18, was composed in 1900; the Third in 1909; the Fourth, in G minor, Op. 40, in 1927. The First Concerto was performed by this orchestra December 16, 1904 (Carlo Buonamici, soloist), and again (in its original version) at a Monday Evening concert, November 5, 1934 (Pauline Danforth, soloist). The Second Concerto was performed by this orchestra in New York, December 3, 1908 (Ossip Gabrilowitsch, soloist); in Boston, December 17, 1909 (Rachmaninoff, soloist), November 17, 1916 (Gabrilowitsch), January 31, 1919 (Rachmaninoff), January 27, 1922 (Wilhelm Bachaus), April 12, 1935 (Walter Gieseking), October 26, 1945 (Alexander Brailowsky). The Third Concerto was first played at these concerts October 31, 1919 (Sergei Rachmaninoff, soloist), repeated March 16, 1928 (Vladimir Horowitz, soloist), December 20, 1935 (Sergei Rachmaninoff, soloist), April 10, 1941 and March 3, 1944 (Vladimir Horowitz, soloist), October 31, 1947 (Witold Malcuzynski, soloist). The Fourth Concerto has not been performed by this orchestra.





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was Mr. Rachmaninoff's house on the Lake of Lucerne, opposite the island "Tribschen," where the third act of *"Siegfried"* and its successor *"Götterdämmerung"* were composed.

The *"Rapsodie"* is nothing less than a series of twenty-four variations (the manuscript once bore the subtitle *"en forme de Variations"* but the composer omitted this from the published score). The theme is that of the last of the "Twenty-four Caprices for Violin Solo," *Op.* 1, the eminently useful one on which Paganini himself composed a set of variations, and likewise the one which provided Brahms with the subject to his "Variations on a Theme of Paganini" for piano.

The twenty-four variations are for the most part short; certain of them have features which invite description. An introduction of nine measures gives hints of the theme, which is more plainly indicated in the first variation *"Precedente."* There follows the theme itself, at first given to the strings and taken up by the piano; II. *L'Istesso tempo* for the piano accompanied by the winds and strings in turn; III. *L'Istesso tempo;* IV. *Più vivo;* V. *Tempo precedente;* VI. *L'Istesso tempo,* with a piano figuration *pianissimo;* VII. *Meno mosso, à tempo moderato* (in this variation the piano introduces the familiar tones of the Dies Irae with accompaniment based upon the main theme); VIII. Tempo I (a brilliant variation with large piano chords); IX. *L'Istesso tempo* (in a

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light rhythmic 6-8) ; X. Again the Dies Irae is heard in the solo part, rising to a *fortissimo climax;* XI. Moderato (with cadenza-like chromatics and arpeggios for the piano) ; XII. *Tempo di minuetto;* XIII. *Allegro;* XIV. *L'Istesso tempo;* XV. Introduced by 27 measures for the piano alone *più vivo, scherzando;* XVI. *Allegretto;* XVII. (built upon a piano figuration in 12-8 rhythm) ; XVIII. *Andante cantabile,* introducing a melodic episode for the unaccompanied piano; XIX. *L'Istesso tempo;* XX. *Un poco più vivo;* XXI. *Un poco più vivo;* XXII. *Un poco più vivo* (*alla breve*) — a long variation opening with march-like staccato chords for the piano; XXIII. *L'Istesso tempo;* this variation of increasing brilliance leads to XXIV, a brilliant culmination in which the Dies Irae is sounded forth *fortissimo* by the brass and strings.

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SUN. AFT., MAR 14 — JORDAN HALL

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Eighteenth Program

FRIDAY AFTERNOON, MARCH 5, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 6, *at* 8:30 *o'clock*

PROKOFIEFF.....Scythian Suite, "Ala and Lolli," *Op.* 20

I. The Adoration of Veles and Ala
II. The Enemy God and the Dance of the Black Spirits
III. Night
IV. The Glorious Departure of Lolli and the Procession of the Sun

KHATCHATOURIAN.....Concerto for Violoncello and Orchestra
(*First performance in the United States*)

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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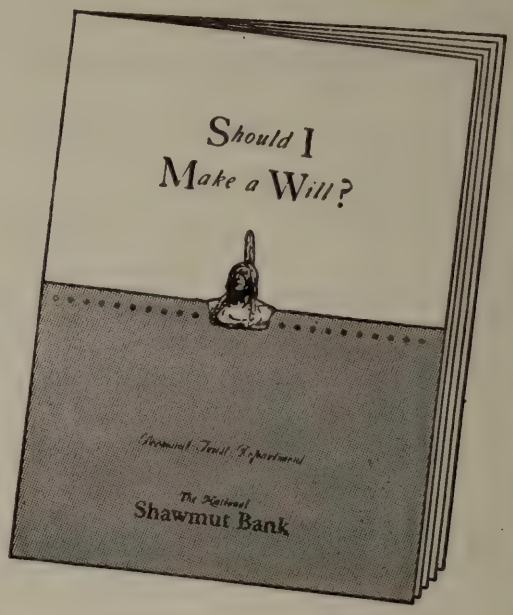
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SYMPHONIANA

Music Announced for Berkshire Festival
Stravinsky — Influence, Problem, Tone
New Photographers, 1948

MUSIC ANNOUNCED FOR BERKSHIRE FESTIVAL

The music to be played through three weeks of Berkshire Festival concerts in the Shed at Tanglewood is now announced by Serge Koussevitzky.

The Festival will open with two concerts devoted to the music of Bach and Mozart, to be played on Sunday afternoon and Tuesday evening, July 18 and 20, in the Theatre-Concert Hall, each program to be repeated on Sunday afternoon and Tuesday evening in the following week. At Series A in the Music Shed on Thursday evening, July 29, Saturday evening, July 31, and Sunday afternoon, August 1, the programs will include Beethoven's Fifth Symphony, in C minor; Brahms' Second Symphony, in D major; Mahler's Second ("Resurrection") Symphony with chorus and soloists; Piston's Third Symphony; a Symphony of Haydn; Bach's Third Orchestral Suite, in D major; and Hindemith's *"Mathis der Maler."*

The concerts of Series B will take place on Thursday evening, August 5, Saturday evening, August 7, and Sunday afternoon, August 8. At these concerts the Fifth Symphony by Shostakovitch will be played; Beethoven's Sixth ("Pastorale") Symphony; the Fantastic Symphony by Berlioz; Strauss' "Don Quixote" ('Cello Soloist — Gregor Piatigorsky); Stravinsky's *"Oedipus Rex"; "Madoña,"* by Villa-Lobos, and Falla's *"El Amor Brujo."*

An extra concert on Tuesday evening, August 10, will be devoted to the music of Tchaikovsky.

The concerts of Series C will take place on Thursday evening, August 12, Saturday evening, August 14, and Sunday afternoon, August 15, and will in-

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clude Beethoven's "Eroica" Symphony No. 3; Schumann's First Symphony ("Spring"); Stravinsky's "Petrouchka" (complete); the Second Symphony by Sibelius; Weber, Overture to *"Der Freischütz,"* and a major choral work to be announced.

The guest conductors will be Eleazar de Carvalho, Leonard Bernstein and Robert Shaw. Soloists for each series will be announced later.

• •

STRAVINSKY — Influence, Problem, Tone

By AARON COPLAND

The coming performances of "Oedipus Rex" next week lend interest to the current issue of the magazine "Dance Index," which is a symposium of "Stravinsky and the Theatre" compiled by Minna Lederman. Among the contributors are a number of Stravinsky's colleagues. One of them, Aaron Copland, writes as follows:

If we can gauge the vitality of a composer's work by the extent of his influence, then Stravinsky's record is an enviable one. For more than thirty years his music has exercised a continuing hold which is without parallel since Wagner's day. In the twentieth cenutry, only Debussy cast a comparable spell, and that was of a limited nature and of a single style. It is one of the curiosities of contemporary musical history that Stravinsky has been able to influence two succeeding generations in ways diametrically opposed.

Because of Stravinsky, the period 1917–1927 was the decade of the displaced accent and the polytonal chord. Few escaped the impact of his personality. The frenetic dynamism and harmonic daring of *Le Sacre* were reflected in other ballets, Prokofieff's *Age of Steel,* Chavez' *H.P.* (Horse Power), Carpenter's *Skyscrapers.* Antheil's *Ballet Mécanique* was a reductio ad absur-

dum of Stravinsky's emphasis on furious rhythms and pitiless dissonances.

Then suddenly, with almost no warning, Stravinsky executed an about-face that startled and confused everyone. Everyone but the composers, that is. For despite repeated critical accusations of sterility and an apathetic public response, many composers rallied to the new cause of neo-classicism. Once more Stravinsky had called the tune.

In America one can trace a straight line from Roger Sessions' *First Symphony* (1927) to Harold Shapero's *Serenade for String Orchestra* (1946). Among our younger generation it is easy to discover a Stravinsky school: Shapero, Haieff, Berger, Lessard, Foss, Fine.

Looking ahead one can foresee still a third type of Stravinsky influence, based upon the formal-structural peculiarities of works like *Scènes de Ballet, Ebony Concerto* and especially the recent *Symphony in Three Movements*. The organization of musical materials in the first movement of the *Symphony* opens new paths into the little explored region of musical coherence.

Isn't it surprising that, at the age of sixty-five, Stravinsky is still writing problem music? All the other composers over fifty — the famous ones, I mean — are turning out more or less what is expected of them. It seems a long time since we got a jolt from Hindemith. Schönberg's latest is problematical certainly, but in the same way it has been for the past thirty years. Milhaud, Honegger, Prokofieff are all sticking close to form. Only Stravinsky manages to mix his elements, including even the familiar ones, in such a way that no one can predict just where he will be taking us next.

But perhaps the most impressive point of all is that over and beyond the questions of problem or influence there remains in Stravinsky's music an irreducible core that defies imitation. The essence of the man — his special "tone," his very personal brand of seriousness, the non-academic texture of his music

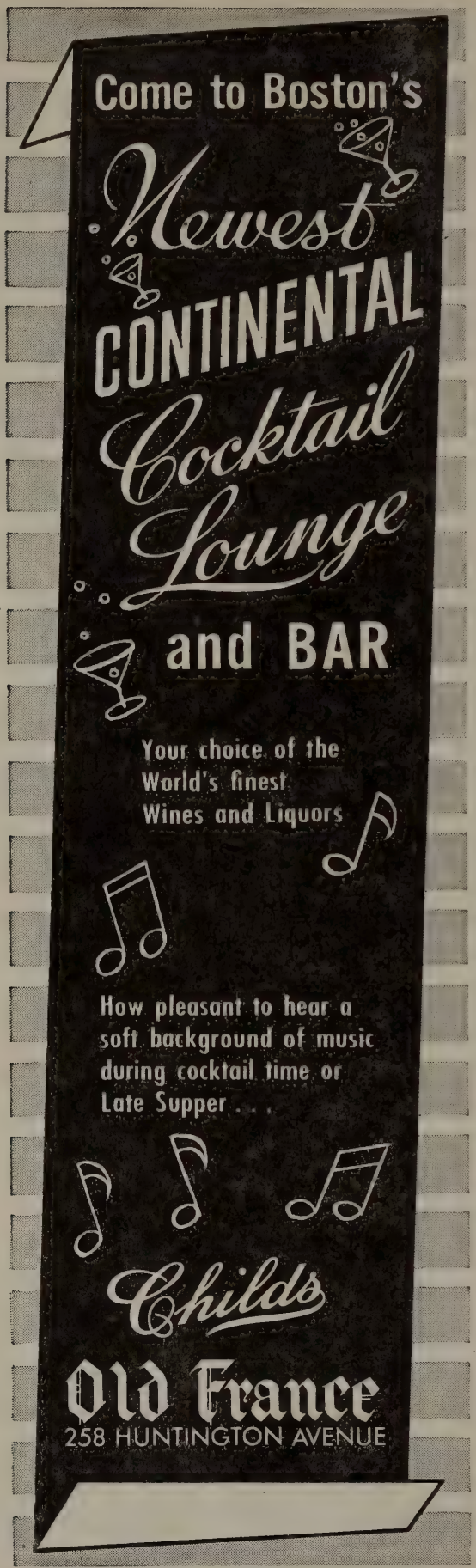
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— in short, the sum total of his extraordinary individuality, has never to my knowledge been adequately described, let alone imitated. Despite the widespread influence of his music, Stravinsky as a composer remains a singularly remote and removed figure, a composer whose passport to the future needs no signature other than his own.

• •

NEW PHOTOGRAPHERS, 1948

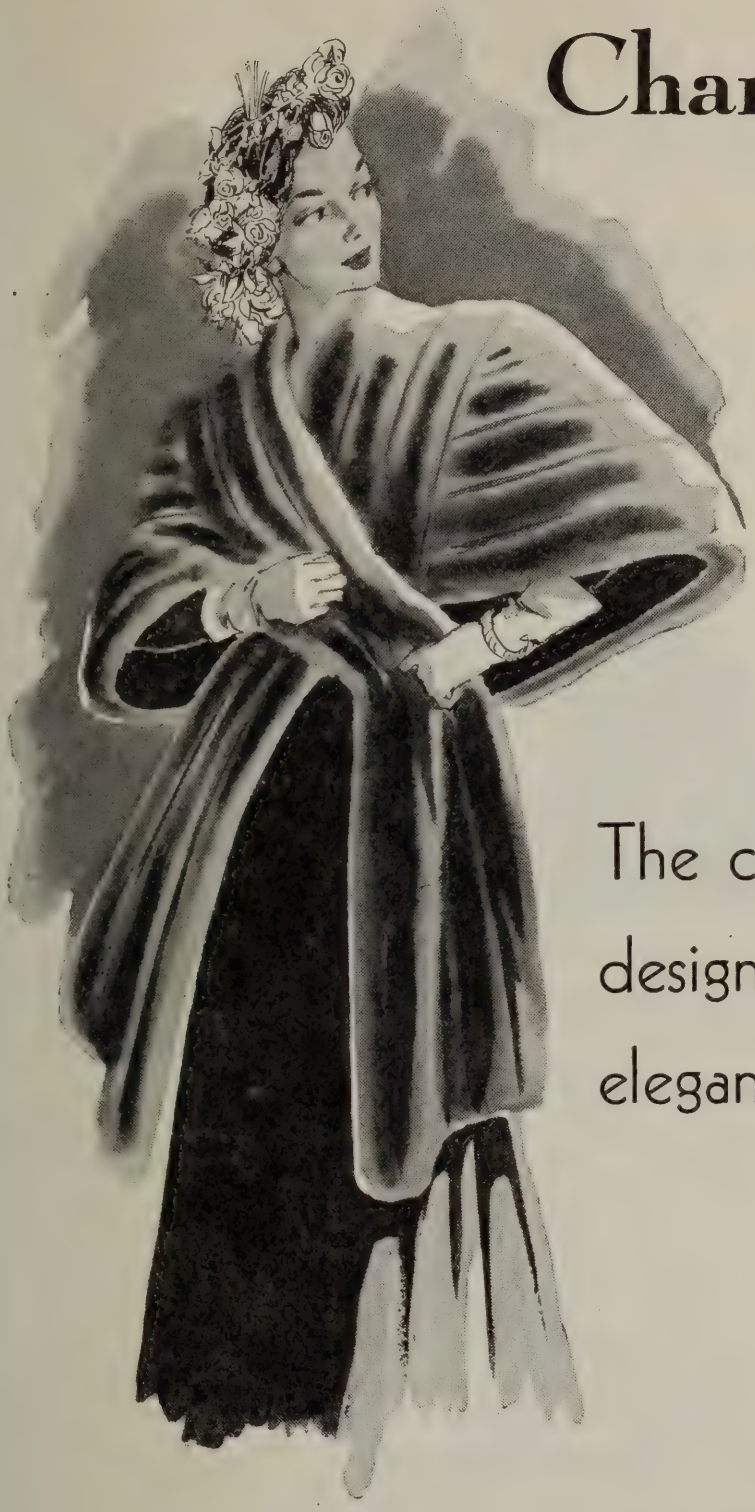
An exhibition of contemporary photography, arranged by the Boston Institute of Contemporary Art, is now on view in the Gallery.

The Museum of Modern Art has chosen seventeen photographers who, when seen as a group, provide contrasts one to another and a balanced cross-section of this experimental thinking and seeing which may influence photography in future years.

The photographers whose work is represented are: Alfredo Boulton, Harry M. Callahan, Stanley Clough, Howard Dearstyne, Max Dupain, Godfrey Frankel, Rosalie Gwathmey, Robert Janssen, Gyorgy Kepes, Arthur Leipzig, Joe Munroe, Arnold Newman, Homer Page, Antonio Reynoso, Aron Siskind, Frederick Sommer, Todd Webb.

This exhibition is circulated by the Museum of Modern Art in New York and has been brought to Boston by the Institute of Contemporary Art.

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FRIDAY AFTERNOON, MARCH 5, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 6, *at* 8:30 *o'clock*

PROKOFIEFF.....Scythian Suite, "Ala and Lolli," *Op.* 20

I. The Adoration of Veles and Ala
II. The Enemy God and the Dance of the Black Spirits
III. Night
IV. The Glorious Departure of Lolli and the Procession of the Sun

KHATCHATOURIAN.....Concerto for Violoncello and Orchestra

I. Allegro moderato
II. Andante sostenuto
III. Allegro

(*First performance in the United States*)

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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SCYTHIAN SUITE, "ALA AND LOLLI," *Op.* 20

By SERGE SERGEIVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 4, 1891

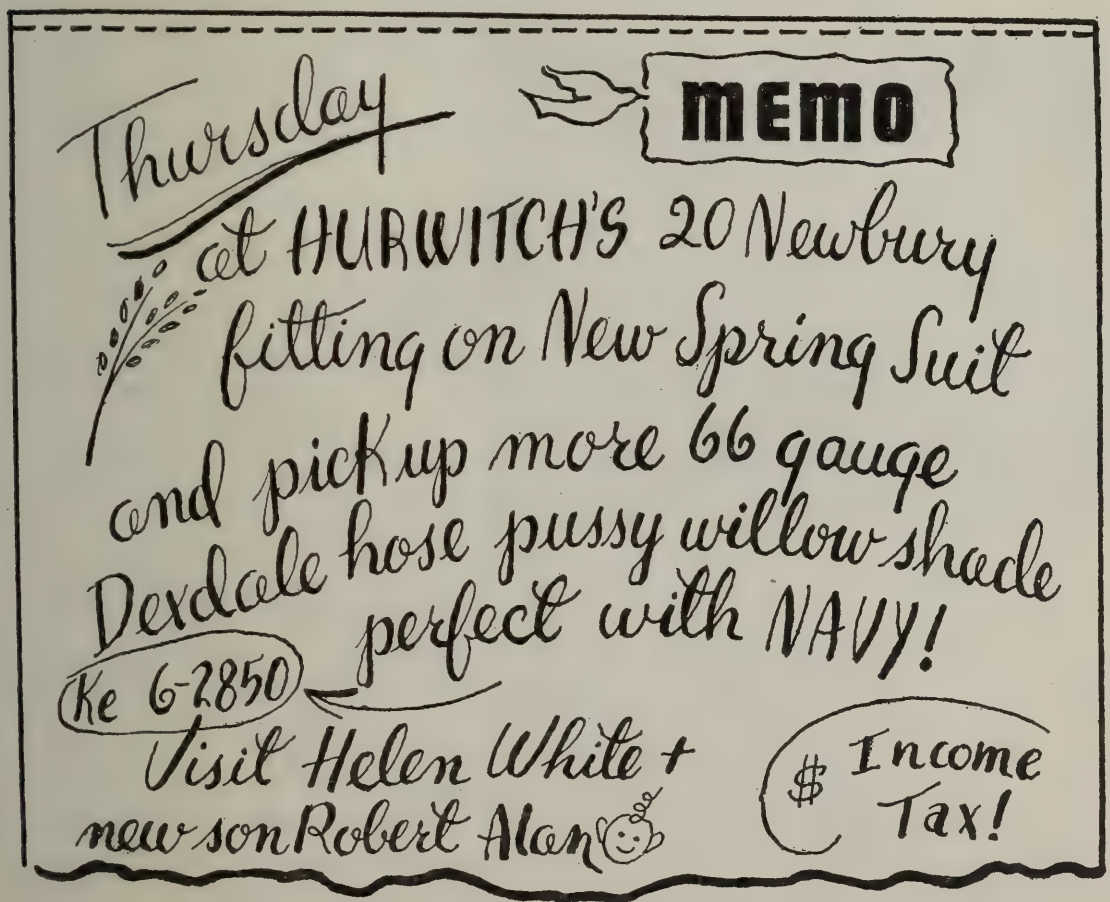
The Scythian Suite was completed in 1914 and first performed under the composer's direction at the Maryinski Theatre in Petrograd, January 29, 1916.*

The Chicago Orchestra introduced the suite to America, December 6, 1918. There have been performances by this orchestra in Boston under Serge Koussevitzky, October 24, 1924; March 2, 1928; January 31, 1929; February 5, 1937, and March 6, 1942.

The suite is scored for three flutes and piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contra-bassoon, eight horns, four trumpets, four trombones, tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two-harps, pianoforte and strings.

WHEN Prokofieff was in his twenty-third year, not long graduated from the Conversatory at St. Petersburg and looked upon in Russia as a modernist of great promise, Diaghilev approached him for

*"When the first performance of the Scythian Suite was announced in Moscow, a not uncommon incident occurred: the orchestral parts were not ready in time, and another piece was substituted at the last moment. This did not prevent the headlong critic, Sabaneiev, from showering on Prokofieff all sorts of invectives for his music. Prokofieff gave out the facts of cancellation in an open letter; the critic was forthwith asked to resign. At that time such dishonesty could not be tolerated. We all know that nowadays critics get away with worse things." — NICOLAS SLONIMSKY, in the *Boston Evening Transcript* (January 30, 1930).



a ballet. Prokofieff planned a musical depiction of "Ala and Lolli," pre-Christian figures of legendary Scythia, a region not far removed from the southern Russia in which he had grown up. The subject did not seem practicable to Diaghilev, and was accordingly written, not as a ballet, but as the "Scythian Suite" for Orchestra.

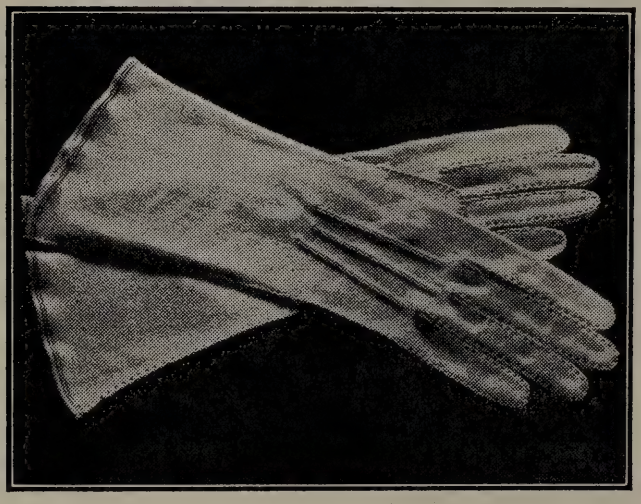
Intimations of the long vanished gods and demons that people the music are printed in the score:

I. Invocation to Veles and Ala (*Allegro feroce,* 4-4 time). The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters (*Allegro sostenuto,* 4-4 time). The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night (*Andantino,* 4-4 time). The Evil-God comes to Ala in darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise (*Tempestuoso,* 4-4 time). Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the



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evil deity. With the description of the sunrise the Suite comes to an end.

The remarkable final pages kindled the imagination of Lawrence Gilman: "The finale limns for us a pagan dawn as seen through the savagely ecstatic eyes and frenzied brains of sun-worshipping barbarians. The piercing, exultant hieratical trumpets, the cumulative radiance of the whole orchestra as the wild men chant their hymn to the dazzling god and the world takes fire, are like nothing else in the literature of music."

The following description of the Scythians by Herodotus was quoted by Philip Hale when this suite was previously performed:

"Scythia is a name that has been applied to different countries at different times. The Scythia described by Herodotus comprised the southeastern parts of Europe between the Carpathian Mountains and the River Tanaïs (now Don). Herodotus gives a graphic and singularly interesting account of these wild, barbaric nomads in the fourth book of his history. We are interested here only with what he has to say about their religion:

"They propitiate the following gods only: Vesta, most of all; then Jupiter, deeming the Earth to be the wife of Jupiter; after these,

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Apollo, and Venus Urania, and Hercules and Mars. All the Scythians acknowledge these, but those who are called Royal Scythians sacrifice also to Neptune. Vesta in the Scythian language is named Tabiti; Jupiter is, in my opinion, very rightly called Papæus; the Earth, Apia; Apollo, Oetosyrus; Venus Urania, Artimposa; and Neptune, Thamimasadas. They are not accustomed to erect images, altars, and temples, except to Mars; to him they are accustomed." Then follows a minute description of the manner in which they sacrificed cattle and enemies taken prisoners, the latter to Mars. "Swine they never use, nor suffer them to be reared in their country."

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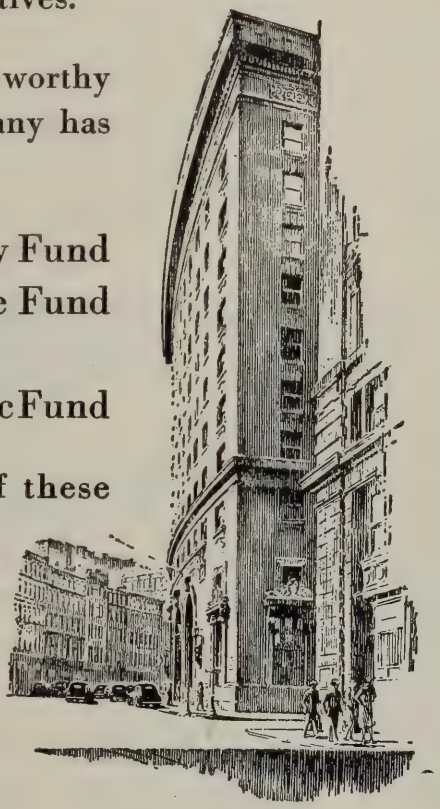
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Born in Tiflis, June 6, 1903

This concerto, composed in 1946, had its first performance in Moscow on November 25 of that year.

The accompanying orchestra includes two flutes, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, timpani, military drum, bass drum, cymbals, harp and strings.

THE first movement, *Allegro moderato,* in common time, is the longest and most fully developed. It opens with an orchestral introduction broad in character. A clarinet solo introduces the soloist proper, who plays the principal subject to a light and rhythmic accompaniment. There is a *meno mosso* section for the orchestra alone, a long cadenza, and further development leading to a full-bodied close.

The second movement, *Andante sostenuto* in triple time, has an orchestral introduction with flute solo and harp glissandos. The 'cello solo enters *Molto cantabile,* with a sinuous theme repetitious in character and ornate in the Oriental fashion. The soloist, who is at first accompanied by the strings only, yields the theme to the violas and bassoons. This movement reaches a climax, subsides in the restatement of the earlier matter, and leads without break into the final Allegro in





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4-4 time. In the finale the soloist plays for the most part a reinforcing or obbligato rôle with repeated figures. The main theme proceeds on a driving rhythm, momentarily relieved by a more lyric section.

Khatchatourian is the son of a bookbinder in Tiflis. The indications are that his musical aptitude was not awakened by experience as a child. It was not until he was nineteen that he entered the music school of Michael Gnessin at Moscow. (Gnessin was once a pupil of Rimsky-Korsakov.) Khatchatourian studied the violoncello for two years.

But soon composition absorbed him. He evidently lost no time in acquainting himself with musical literature in all its vast extent. Gerald Abraham writes of him ("Eight Soviet Composers") as "in the position of an eager, intelligent child who has just been given the run of a toy shop. It is really difficult to imagine oneself in the place of this young man in his early twenties, intensely musical, very gifted, yet who was belatedly making the acquaintance of the great composers all more or less at the same time. And as was quite natural it was the newest and gaudiest toys in the shop that caught his fancy first; like many other young musicians with fuller cultural backgrounds, Khatchatourian discovered music through contemporary music and only later developed a love of the classics. At that time, the late

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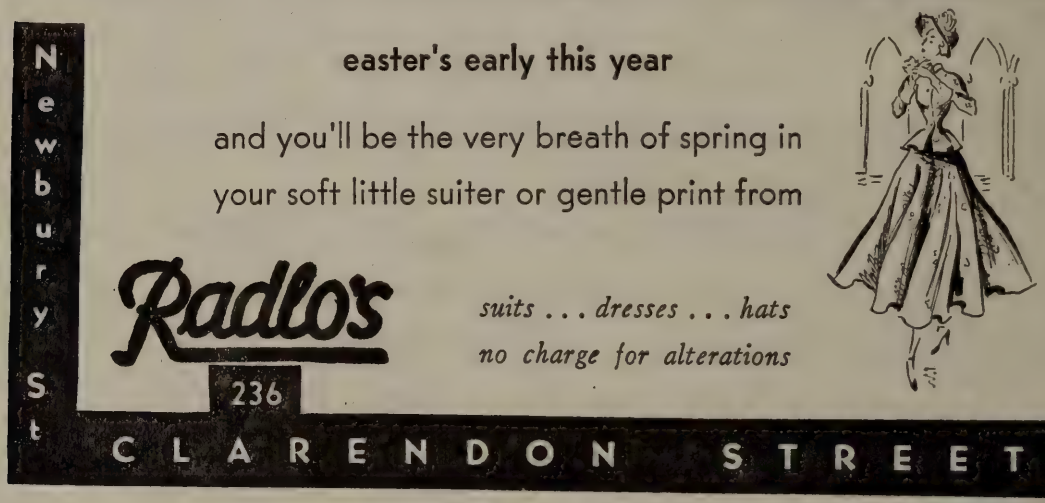
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nineteen twenties, the younger Russian musicians had not been isolated from their Western contemporaries by the Chinese Wall erected to shut out foreign formalism, intellectualism, and pessimism; there was free and healthy artistic intercourse between Russia and her not-yet-Nazified Western neighbors. The young Khatchatourian was particularly attracted by Ravel and the Central-European 'expressionists,' and their influence is said to be very strongly marked in some unpublished pieces written at this period; it is still evident, in fairly mild forms, in the Clarinet Trio, and in still more mature works. But although orthodox Soviet critics shake their heads sorrowfully over these modest little crops produced by the wild-oat sowing of 1928–29, it must be said emphatically that the real Khatchatourian is far from being an 'advanced' composer as we understand 'advanced modernism' in Western Europe.

"The reasons for this retreat from modernity are probably complex. No doubt the fundamental reason was Khatchatourian's discovery of his true creative self, which is essentially lyrical. He is intensely interested in folk-music, not only the music of his own Armenian race but that of the neighbouring peoples — not as a student of musical





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ethnography, but as a creative artist; even as a student he is said to have written some remarkable songs in the Turkoman, Armenian and Turkish idioms; and, despite the example of Bartók, love of folk-music is not easily reconciled with advanced modernism. But it is not improbable that this natural tendency was strengthened first by the later phase of Khatchatourian's musical education and then by official frowns on modernism in music."

Khatchatourian left Gnessin's school in 1929 for the Moscow State Conservatory, where he studied until 1934. Here he still had the benefit of Gnessin's instruction, but also of Myaskovsky and Vassilenko. On graduating from the Conservatory he had composed a Dance for violin and piano in 1926, the Clarinet Trio (referred to above) in 1932, a Dance Suite for Orchestra in 1933, and his First Symphony (completed in 1934). In the following year he wrote the Piano Concerto widely known in this country.* There are also a "Poem about Stalin" (1938) for orchestra and chorus, and the Ballet "Gayane" (1943).† The Violin Concerto (1940); the Second Symphony (1945), and the Suite "Masquerade" have been performed in this country.

*The Piano Concerto was performed at the Boston Symphony concerts October 29, 1943, and repeated April 21, 1944. William Kapell was the soloist on both occasions.

†A suite from this Ballet has become a regular item in the Boston Pops repertory. The Violin Concerto had its first American performance at the Pops, June 26, 1945.

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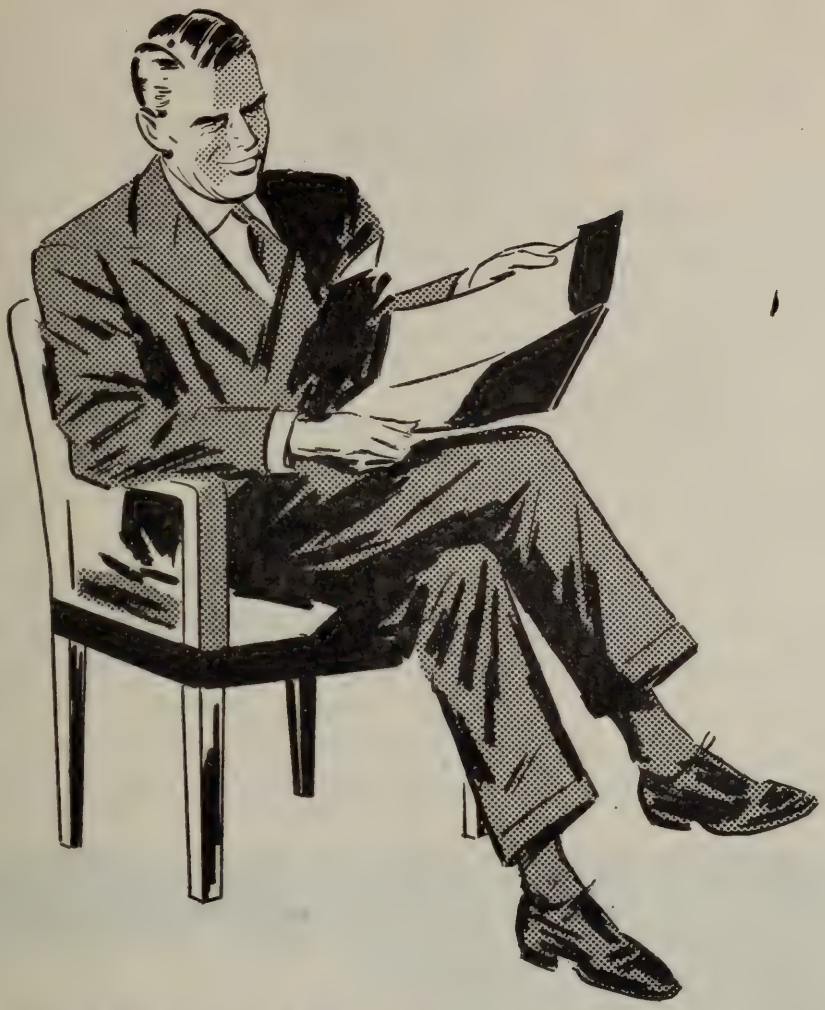


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Khatchatourian has written numerous patriotic pieces, such as a "March to the Heroes of the Patriotic War," and a "Marching Song about Stalin" for band. He has characterized his Second Symphony as a "symphony of wrath which reflects the feelings of the Soviet people, waging a struggle for the bright future of humanity." His Ballet "Gayane," the Western popularity of which may well have something to do with his present status of disfavor, was awarded a Stalin prize in money, which the composer forthwith returned for use in building a tank for the Red Army.

The State has taken good care of its favored composers, and assured them a living with leisure to compose. Khatchatourian once described the special provision for him and his fellows in time of war: "In the spring of 1943, the Soviet Government placed a country mansion near the town of Ivanovo at the disposal of Reinhold Glière, Dmitri Shostakovitch, and myself. The summer we spent there was highly productive for all of us. Dmitri Shostakovitch lived in a small cottage on the fringe of a forest, and he wrote his Eighth Symphony there. Reinhold Glière, a representative of our older but never aging generation of composers, wrote his Fourth Quartet. I worked on my Second Symphony in C major. It is not program music, but it reflects my reaction as a musician and a citizen to the trials through which our country is passing. The day I began my work on the third movement,





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a Scherzo, five school girls from Ivanovo came to visit me in my secluded cottage, and brought me a bunch of field flowers. They were shy and attractive, with their braids crowned by enormous wreaths of corn flowers and rye. They seated themselves demurely around the piano, gazing at me with expectation. I played for them some of my piano music. They thanked me and soon disappeared into the sunlit fields."

A characterization of Khatchatourian over the signature of his colleague, Dmitri Kabalevsky, appeared in VOKS, Soviet bulletin for cultural relations with foreign countries:

"Wherein lies the force of Khachatourian's music which, in such a comparatively short time, has won such attention of listeners and executants, placing him in the forefront ranks of modern composers? It is art, replete with life, born of love for country, for its remarkable people, its rich nature.

"The especially attractive features of Khachatourian's music are in its rootings in national, folk fountheads. Captivating rhythmic diversity of dances of the peoples of Trans-Caucasia and inspired improvisations of *ashugs* — bards — such are the roots from which have sprung the composer's creative endeavours. In the interlinking of these two principles there grew Khachatourian's symphonism — vivid and

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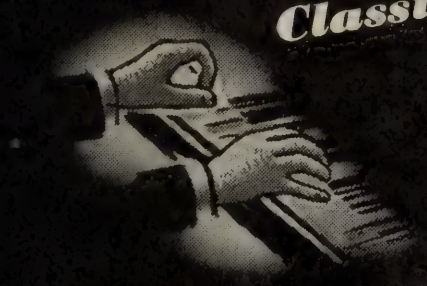
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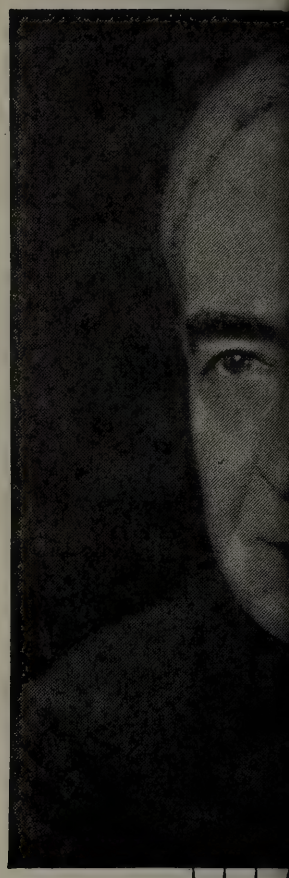
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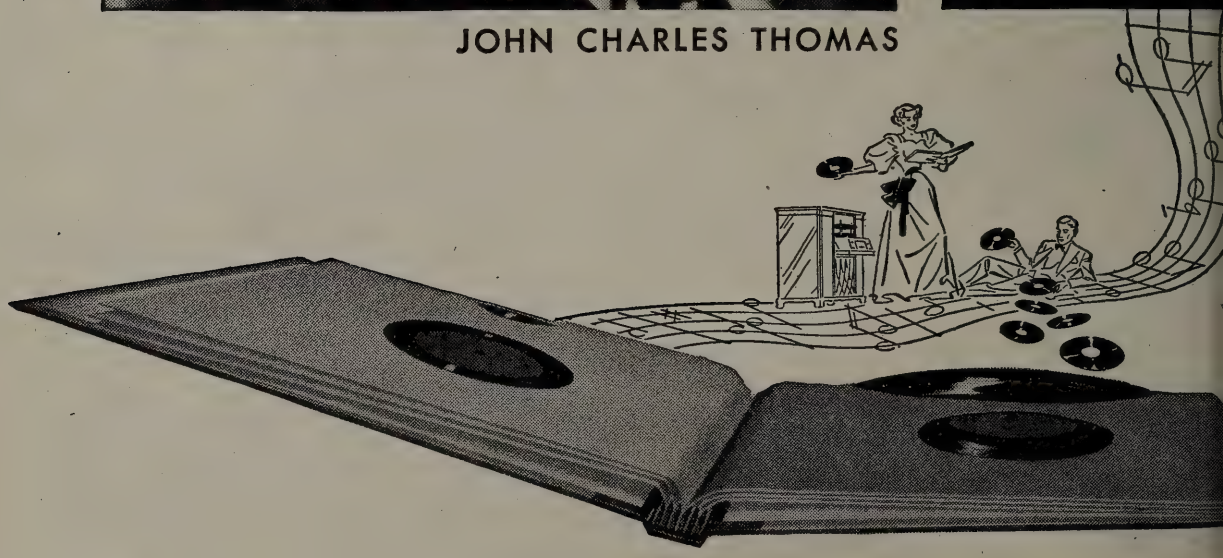
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COMPOSERS AND STATE PATERNALISM

OUR Western world has closely followed the musical growth of Shostakovitch since the appearance of his First Symphony, the product of his nineteenth year. His symphonies and chamber works written since that time have met with a varying reception, but of the music emanating from Russia only that by Prokofieff has rivalled them in holding the attention and interest of our audiences. Opinion hereabouts has not found aesthetic fluctuations in the music of Shostakovitch from year to year to correspond with high critical pronouncements against him in Russia in 1936, 1946, and 1948, and the peaks of praise in between. Khatchatourian is well known in America so far only by his Piano Concerto and two suites. Those who have found enjoyment in his musical style yesterday are not disposed to cease enjoying it today. As for Prokofieff, although he has been regarded by Soviet Russia as their own, one remembers that the Scythian Suite and the Classical Symphony were composed in Imperial Russia — that his life and musical growth have made him an artist in a broader sense than Soviet boundaries, whatever his wishes or obligations at the moment may be.

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Our custom of listening to music simply for what we may find in it as music leaves us baffled before the assumption that the cultural progress of a nation will be furthered by one harmonic or structural plan in a symphony — threatened by another. This seems to be the belief of the Central Committee of the Communist Party, in its recent denunciation of seven Soviet composers, including the above. The denunciation is not personal. It is consistent with a previous aesthetic attack upon a number of Russian writers and artists in general, as part of a campaign for national solidarity. Those who closely watch the Soviet barometer predict that the composers will not be allowed to starve, and that before very long they will be restored to favor, having been presumably cleansed of Western "formalistic" tendencies.

A state control of the arts, and their intensive direction toward the cultural enrichment of the people of a nation at large is not to be condemned offhand. In the first place it has never before been really tried. Only if the arts in their best sense were apprehended by more than a small portion of our population would we be in a position to criticize the Russian purpose. The eagerness of the "toiling masses," as the Russian political jargon calls them, to experience music, plays, or literature imposes a clear duty upon their rulers. In Russia the word

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"popular" has a higher, more dignified connotation than the Western one of gaudy prints, pulp literature, or Tin Pan Alley. It is no cause for complacence on our part that the finer things, which are accessible to all, are ignored by the majority.

When music becomes a common possession, a household article, cherished by most, passionately believed in by many, then only can a nation call itself musical. The people of Germany a century ago approached this enviable state. It was not their galaxy of great composers which created it, but the pervading "popularity" of music in town and village which nurtured the composers. Music then became a "bourgeois" possession, as it had once been an aristocratic possession. The aim to make it a general possession is a logical sequence, and an ideal worth thinking about. A step in this direction is the growth of musical activity in this country, in education, in performance, in the spreading domains of radio and phonograph.

It is the Soviet choice of road to reach its goal which baffles Western understanding. Music exclusively subordinated to political propaganda is incomprehensible to us. Of course our music is not without its subjections — in this case commercial ones. This debasement gives some point to the Soviet cry of "bourgeois." But our composer's choice will

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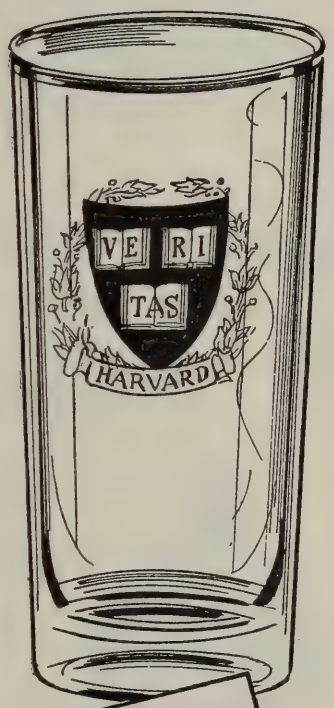
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The Russian people and her composers may well have a musical future, in spite of official "directives." One recalls with a certain sense of comfort that in the past creative music, ostensibly owned by its patron, has taken its own course, while its unpredictable and im-

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measurable qualities have blithely transcended restrictions. Oscar Wilde's axiom, "Art is quite useless," can be expanded: Art can be outwardly compliant to some imposed usefulness, and yet in the end prove gloriously, imperishably useless.

Composers in the past have readily met the occasion and the moment while writing for eternity, and Russian composers may well do the same. It is mostly to be feared that the enforced national humility, the threat of extinction at the hands of an omnipotent taskmaster, may break down the kind of artist's pride which enabled a Mozart or a Beethoven to hold up his head and look upon his powerful but artistically obtuse tyrant with inward contempt.

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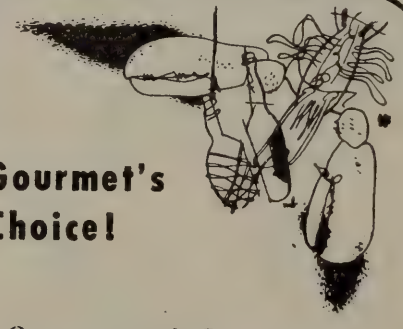
ENTR'ACTE

JAM SATIS

By ERNEST NEWMAN

(Quoted from the "London Sunday Times")

I THREATENED the reader a few weeks ago that as soon as the decks were clear I would take up again the question of the meaning of assai, about which many people have written to me. One of them pointed out that Baretti defined the word in his (London) Dizionario of 1839 as meaning "enough," "sufficiently"; and no doubt some later English dictionary makers followed him in this. I need hardly say that I was aware that assai sometimes carries this meaning – the equivalent of abbastanza. But the majority of dictionaries treat it as a *secondary* meaning: "a secondary use of assai," says Gatti in his Dizionario Scolastico, "is = abbastanza." Caricati, in his French-Italian Vocabolario Scolastico, after giving the general meaning, adds that it *may* mean assez. And so ad infinitum. "Enough" is a trickily dubious term. It may mean either of two things: (1) enough in the sense of plenty for all practical purposes, not by any means the whole lot but as much as you are going to get, (2) enough in the



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other sense of plenty, i.e., a great deal, nearing the maximum. I will not bore the reader, however, with hair-splitting of this sort or with chunks of quotations from the lexicographers: the most comprehensive of modern Italian dictionaries, by the way, lists some forty nuances of the word assai. The upshot of it all is that while assai in some usages has the secondary meaning of enough (rather, quite, etc.), its primary use today is in the sense of much, very.

The point that immediately concerns us musicians is what authority Tovey imagined himself to have for laying it down, in his usual ex cathedra style, that in two allegro assai movements in the Beethoven piano sonatas assai must be taken in what he called its "original" sense of enough. The matter is of considerable practical importance, for if Tovey is wrong, many a student who has been taught to look to him for guidance is now likely to be playing not only these two movements but many others in a false tempo.

It puzzled me, for a while, to understand where Tovey could have got his "original" from — certainly not from musical usage, for, as I showed in my first article, in music assai has always meant very. (One



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correspondent hit off the absurdity of Tovey's contention very neatly: if allegro assai means fast enough, he said, then allegro non assai must mean not fast enough.) Later it dawned on me that by "original" Tovey did not mean in the musical but in the linguistic sense; though why he should have imagined Beethoven, of all people, to have suddenly pushed the current musical usage aside and gone back to linguistic origins is beyond my comprehension.

Assai, of course, comes from the Latin ad satis. The Oxford Dictionary defines assai thus: "[*Ital.*] enough, very; cognate with French *assez:* Lat. *ad satis* [*ad,* to, up to, *satis,* enough]." Here it will be seen, not only is assai defined as both enough and very, but there is room for confusion over the two meanings which, as I have just pointed out, "enough" can carry, and over the "cognate," for two words can be cognate in that both come from the same root, yet can have developed quite different meanings in the course of the centuries. We certainly cannot prove assai to signify, in the music of the last two hundred years or so, the same thing as assez by merely tracing them both back to ad satis. And anyhow, as a mere matter of linguistics, *was* the "original" signification of ad satis or assai that of "enough" in the ordinary sense of the modern French assez? On this point let us listen

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to so indisputable an authority as Littré. Assez he equates with the Burgundian aissez, the Provençal assatz, the old Spanish asaz, the Portuguese assaz and the Italian assai, all of which, he says, come from ad (*à*) and satis (*suffisamment*). But note what follows: "Dans l'ancien français, *assez,* comme aujourd'hui encore *assai* en italien, voulait dire beaucoup." So that, far from the "original" meaning of assai having been that of assez (enough), the original meaning of assez was that of assai (very)!

~

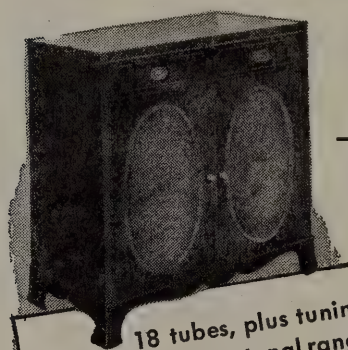
With that we may abandon our tiresome linguistic quest and return to the purely musical aspect of the matter. As I pointed out, Tovey may have been misled by Stainer, who gives as the *only* English equivalents of assai "enough, sufficient," though a few lines later he ties himself into knots by defining assez as the French for "enough, very (!), as assez lent, rather (!) slow." Was there a brief period when other people besides Stainer fell victims to the false equation of assai with assez and to the learned lure of ad satis? A correspondent informs me that in some edition or other of Riemann's Musiklexikon assai is defined in the sense of assez. This I have not been able to check; but certainly by the tenth edition (1922) assai was correctly defined as "viel, sehr; e.g., allegro assai, recht schnell" (very fast). Apart from



Stainer, I myself have not been able to find any instances of nineteenth century musicians interpreting assai as enough, fairly: Marx, for example, defined allegro assai in 1839 — virtually in the Beethoven epoch — as "the quickest motion, assai meaning very," and presto assai not as "fairly fast" but "as quick as possible."

In the fourteenth edition of the Encyclopaedia Britannica, with which Tovey was closely associated, we seem to get a foreshadowing of his later aberration on this subject: assai, we read there, "though meaning originally 'enough' (cf. French *assez*) has acquired the secondary meaning of 'very,' in which sense alone it is employed in musical terminology, as in presto assai, meaning 'very fast.'" This is about as muddled as any three or four lines could well be; if it is in the sense *alone* of very that assai is "employed in musical terminology," why on earth did Tovey tell students that the "proper meaning of assai" is not "extremely" fast but "lively enough"? For two reasons, I imagine. First, because, as I said before, he was rather too given to plumping on to paper whatever came into his head at the moment; second, because in the two Beethoven cases in question he found allegro assai in the sense of very fast uncomfortable for his fingers, and so, as usual with him, he gave out what was merely a personal reaction as exclusive inside information straight from the summit of Sinai.

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Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21, 1937. The first performance at Moscow was on the 29th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and under the direction of Serge Koussevitzky, October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, and November 24, 1944 (Leonard Bernstein conducting).

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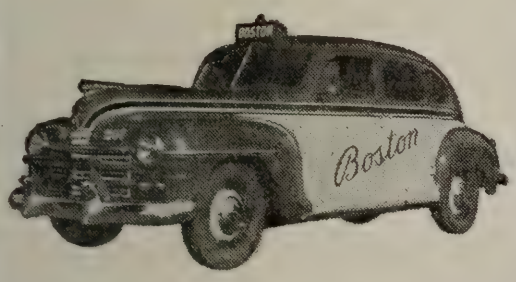
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LIST OF WORKS BY SHOSTAKOVITCH

(Compiled by NICOLAS SLONIMSKY for his article in the *Musical Quarterly*, Oct.–Dec., 1942

Works marked with asterisks have been repudiated by the composer as unrepresentative of his present ideals in music.

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4. (1) *The Grasshopper and the Ant;* (2) *The Jackass and the Nightingale,* for voice and orchestra, text by Krylov (1922). *MS.
5. *Three Fantastic Dances* for piano (1922). Published by the Music Section of the State Publishing House, 1926.
6. Suite for Two Pianos (1922). *MS.
7. Scherzo in E-flat major for orchestra (1923). *MS.
8. Trio for piano, violin, and cello (1923). *MS.
9. (1) Fantasy; (2) Prelude; (3) Scherzo for cello and piano (1923–4). *MS.
10. Symphony No. 1 in F minor (1924–5). Published by the Music Section of the State Publishing House, 1926. First performance, Leningrad, May 12, 1926.
11. Two pieces for string octet (1925): (1) Prelude; (2) Scherzo. Published by the Music Section of the State Publishing House, 1927.
12. Sonata for piano (1926). Published by the Music Section of the State Publishing House, 1927.
13. *Aphorisms* (ten pieces for piano). Published by Triton, Leningrad, 1928.



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14. Symphony No. 2, Dedication to October (1927). Published by the Music Section of the State Publishing House, 1927. First performance, Leningrad, November 6, 1927.

15. *The Nose,* opera in three acts after Gogol (1927–8). Lithographed. First performance, Leningrad, January 13, 1930.

16. *Tahiti-Trot* (orchestral transcription, 1928). MS. lost.

17. Two Pieces by Scarlatti for a wood-wind ensemble (orchestral transcription, 1928). MS. lost.

18. Music for the film *The New Babylon* (1928–9). MS.

19. Incidental music to Mayakovsky's comedy *The Bedbug* (1929). MS.

20. Symphony No. 3, May First. Published by the Music Section of the State Publishing House, 1932. First performance, Leningrad, November 6, 1930.

21. Six Songs to words by Japanese poets, for voice and orchestra. (1) *Love;* (2) *Before the Suicide;* (3) *Immodest Glance;* (4) *For the First and Last Time;* (5) *Love;* (6) *Death.* *MS.

22. *The Golden Age,* ballet in three acts (1929–30). A suite from this ballet was published by the Music Section of the State Publishing House in 1934. First performance, Leningrad, October 27, 1930.

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33. Music to the film *Passer-by* (1932). MS.

34. Twenty-four Preludes for piano (1932–3). Published by the Music Section of the State Publishing House, 1933.

35. Concerto for piano and orchestra (1933). Published by the Music Section of the State Publishing House 1934. First performance, with composer at the piano, Leningrad, October 15, 1933.

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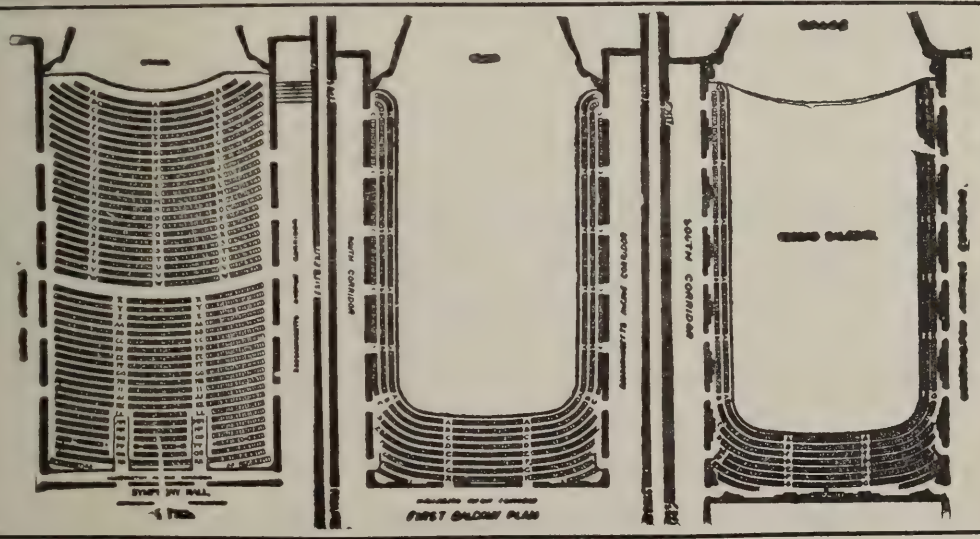
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Tchaikovsky Program.

Series C

Beethoven — Third Symphony ("Eroica"); Schumann — First Symphony ("Spring"); Stravinsky — "Petrouchka" (complete); Sibelius — Second Symphony; Weber — Overture to "Der Freischütz"; and a major choral work (to be announced).

1948 Berkshire Festival

Fourteen Concerts by

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

G. E. JUDD, *Manager*

The 1948 BERKSHIRE FESTIVAL will consist of fourteen concerts – the customary three Series of three concerts each, and five Extra Concerts. Concerts in the Theatre-Concert Hall on Sunday afternoon, July 18 and Tuesday evening, July 20; Sunday afternoon, July 25 and Tuesday evening, July 27, will be devoted to the music of Bach and Mozart. There will be an extra concert, (all Tchaikovsky) on Tuesday evening, August 10, in the Shed. Special prices for these Extra Concerts are available to subscribers to any of the three Series. The guest conductors will be Leonard Bernstein, Eleazar de Carvalho, and Robert Shaw. . . . *The complete schedule is as follows:*

IN THE THEATER-CONCERT HALL –

Sunday afternoon,	July 18	Extra Concerts (Two Programs) (BACH, MOZART)
Tuesday evening,	July 20	
Sunday afternoon,	July 25	
Repetition of July 20 Program		
Tuesday evening,	July 27	
Repetition of July 18 Program		

IN THE MUSIC SHED –

Thursday evening,	July 29	SERIES A
Saturday evening,	July 31	
Sunday afternoon,	August 1	
Thursday evening,	August 5	SERIES B
Saturday evening,	August 7	
Sunday afternoon,	August 8	
Tuesday evening,	August 10	Extra Concert – TCHAIKOVSKY
Thursday evening,	August 12	SERIES C
Saturday evening,	August 14	
Sunday afternoon,	August 15	

For ticket information apply Festival Office,
Symphony Hall, Boston.

39. Ballet, *The Sparkling Brook,* in three acts (1934). First performance, Leningrad, June 4, 1935. MS.

40. Sonata for 'cello and piano (1934). Published by Triton, Leningrad, 1935.

41. Music to the film *Girl Companions* (1934). MS.

42. Five Fragments for orchestra (1935). *MS.

43. Symphony No. 4 (1935–6). Put in rehearsal by the Leningrad Philharmonic in December 1936, but withdrawn by the composer. *MS.

44. Music to Afinogenov's play *Salute to Spain* (1936). MS.

45. Music to the film *Maxim's Return* (1936–7). MS.

46. Four Songs to Pushkin's texts (1936). MS.

47. Symphony No. 5 (1937). Published by the Music Section of the State Publishing House, 1939. First performance, Leningrad, November 21, 1937.

48. Music to the film *The Days of Volotchaevo* (1936–7). MS.

49. String Quartet (1938). Published by the Leningrad Music Section of the State Publishing House, 1940. First performance, Leningrad, October 10, 1938.

50. Music to the film *Vyborg District* (1938). MS.

51. Music to the film *Friends* (1938). MS.

52. Music to the film *A Great Citizen,* first series (1938). MS.

53. Music to the film *The Man with a Gun* (1938). MS.

HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor
Assisted by
Adele Addison, *Soprano*
Paul Tibbetts, *Baritone*

Sanders Theatre — Cambridge

Tuesday and Wednesday, March 23 and 24, 1948
at 8:30 o'clock

PROGRAM

Handel
L'Allegro and Il Penseroso on the poems of John Milton

Randall Thompson
Alleluia and The Peaceable Kingdom

Tickets: $2.40, $1.80, $1.20, $0.85
On sale at: Harvard Cooperative Society, or
by mail at the Harvard Glee Club, Music Building, Cambridge 38

NOTICE

Postponement of

ANNUAL MEETING

The Annual Meeting of the Friends of the Boston Symphony Orchestra, which was scheduled for Wednesday, February 25th, at 4:00 P. M. in Symphony Hall, has been postponed. A later date will be announced.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality.

OLIVER WOLCOTT,
Chairman, Friends of the
Boston Symphony Orchestra.

54. Symphony No. 6 (1939). Published by the Music Section of the State Publishing House, 1941. First performance, Moscow, December 3, 1939.

55. Music to the film *A Great Citizen,* second series (1939). MS.

56. Music to the film *Silly Little Mouse* (1939). MS.

57. Quintet for piano and string quartet (1940). Published by the Union of Soviet Composers, 1941. First performance, Moscow, November 23, 1940.

58. Orchestration of Mussorgsky's opera *Boris Godunov* (1940). MS.

59. Suite for Piano.

60. Symphony No. 7 (1941–2). First performance, Kuibishev, March 1, 1942. First American performance, NBC orchestra, Arturo Toscanini conducting, July 19, 1942. MS.

Subsequent works include Six Songs to words of Shakespeare, Burns, and Raleigh (Op. 62); Song, "The Return of the Hero" ("When Johnny Comes Marching Home"), the second Piano Sonata (Op. 64), the Eighth Symphony (Op. 65), the Ninth Symphony (Op. 70), a Piano Trio and a Second String Quartet.

SYMPHONY HALL

SUN. EVE. MARCH 14: 8:30

Handel and Haydn Society

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ELIZABETH I. BURT, Manager

SYMPHONY HALL

Tuesday Eve., April 27 at 8:30

PENSION FUND

CONCERT BY THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

BEETHOVEN'S

"Missa Solemnis"

Assisted by the

HARVARD GLEE CLUB

AND

RADCLIFFE CHORAL SOCIETY

(G. WALLACE WOODWORTH, *Conductor*)

SOLOISTS

(To be announced)

Tickets: $2, $2.50, $3, $3.50, $4, $4.80 (Tax included)

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(Steinway)

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ARTUR

RUBINSTEIN

SUN. AFT., APRIL 4
(Steinway)

BALLET RUSSE DE MONTE CARLO

WEEK OF APRIL 12 — BOSTON OPERA HOUSE

MON. EVE.: "Sylphides" — "Concerto Barocco" — "Cirque de Deux" (new) — "Gaite Parisienne"

TUE. EVE.: "Swan Lake" — "Madronos" (new) — "Pas de Deux Classique" — "Beau Danube"

WED. EVE.: "Giselle" (revival) — "Cirque de Deux" — "Rodeo"

THUR. EVE.: "Swan Lake" — "Nutcracker" — "Scheherazade"

FRI. EVE.: "Ballet Imperial" — "Night Shadow" — "Pas de Deux Classique" — "Scheherazade"

SAT. MAT.: "Nutcracker" — "Cirque de Deux" — "Rodeo"

SAT. NIGHT: "Raymonda" — "Madronos" — "Beau Danube"

Scale of Prices: Orchestra and box seats (eve's) $3.60; Sat. mat. $3.00
Orchestra circle and Mezzanine eve's and Sat. mat. $3.00
1st Balcony $2.40 — 2nd Balcony $1.80 and $1.20
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Opening the 1948-'49 season in Symphony Hall, Sat. Eve., Oct. 2.
Complete announcement of Aaron Richmond's Celebrity Series (1948–1949), upon request to 208 Pierce Bldg., Copley Square, Boston.

Nineteenth Program

FRIDAY AFTERNOON, MARCH 12, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 13, *at* 8:30 *o'clock*

BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace; Trio: Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

STRAVINSKY....."Oedipus Rex," Opera Oratorio in Two Acts
(Text by Jean Cocteau, after the Drama of Sophocles)

Oedipus } DAVID LLOYD, *Tenor*
The Shepherd }
Jocasta CAROL BRICE, *Mezzo-Soprano*
Creon }
Tiresias } JAMES PEASE, *Baritone*
The Messenger }
Speaker WESLEY ADDY
Chorus THE HARVARD GLEE CLUB
(G. WOODWORTH, *Conductor*)

PROLOGUE; Speaker

At Act I	Act II
Oedipus; Chorus	Speaker
Speaker	Jocasta; Oedipus
Creon; Oedipus	Speaker
Speaker	Chorus; Messenger; Shepherd; Oedipus
Chorus; Tiresias; Oedipus	Epilogue; Speaker; Messenger; Chorus

This programme will end about 4:15 o'clock on Friday Afternoon, 10:15 o'clock on Saturday Evening

BALDWIN PIANO VICTOR RECORDS

The concerts on Tuesday Evenings are broadcast (9:30 – 10:30 EST) on the network of the American Broadcasting Company.

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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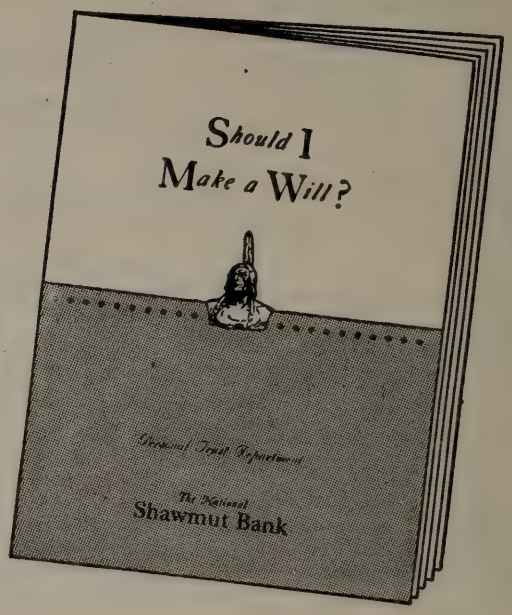
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SYMPHONIANA

The First Performances of Randall Thompson's Alleluia *and* Peaceable Kingdom

THE FIRST PERFORMANCES OF RANDALL THOMPSON'S *ALLELUIA* AND *PEACEABLE KINGDOM*

By G. Wallace Woodworth

When Dr. Davison wrote his "Technique of Choral Composition" in 1944, he dedicated it "to Randall Thompson, first among our native composers in the art of choral writing." This is not the only occasion on which Mr. Thompson has been first in the field of choral music. Four years earlier, when Dr. Koussevitzky was arranging for the Opening Exercises of the first summer of the Berkshire Music Center, he turned to Randall Thompson for a new choral work, written especially for the occasion. And in 1935 the League of Composers, inaugurating a notable series of commissions for composition and performance of American works, gave their single choral commission to Mr. Thompson.

Both these works, the "Alleluia" of 1940 and "The Peaceable Kingdom" of 1935, are to be sung by the Harvard Glee Club and the Radcliffe Choral Society at their annual concerts in Sanders Theatre on March 23 and 24, and it may be of interest to recall the circumstances of the first performances of these works.

In May or early June of 1940, Dr. Koussevitzky and I met to discuss the program for the formal Opening Exercises of the first session of the Berkshire Music Center. Clearly there would be speeches and an inaugural address by the Director — but what about music? I suggested a classical overture or symphony by the twenty or thirty faculty members from the Boston Symphony Orchestra. "No," said Dr. Koussevitzky. "The whole school must participate, every member — it is their own opening session." Realizing that the formalities of registration would consume the whole of the first Monday morning, and that the formal opening would take place in the Shed before a distinguished company of visitors at 3:30 the same afternoon, I suggested two or three of the noblest Bach chorales as fitting and,

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above all, practicable for the occasion. But I had not reckoned with Dr. Koussevitzky's imagination. "Bach would be fine, but we are an *American* music center, and a new one! We must have a new work, especially for the occasion. I will ask Randall Thompson." With only three weeks to write the music, Mr. Thompson accepted; I recalled that he had once told me he liked best to work under pressure, and with exact and rigid specifications.

On Saturday, forty-eight hours before the formal opening, we had not heard from Mr. Thompson nor seen the music. Mr. Judd telephoned to Philadelphia; Mr. Thompson assured us the score had just been printed, and that three hundred copies would arrive in Lenox Monday morning. At the end of the conversation I had the opportunity to ask Mr. Thompson a question which had intrigued me for three weeks. Considering the brief time available for the composition, and the very special nature of the occasion, how had he been able to decide on a text? Was it English or American, possibly Walt Whitman, or something from the Latin Bible, or a Psalm, or what? (More than one American composer has told me he would write more choral music if only it weren't so difficult to find a poem.) To my question, "What is the text?" Mr. Thompson answered, "Alleluia." With one word he had solved his first problem.

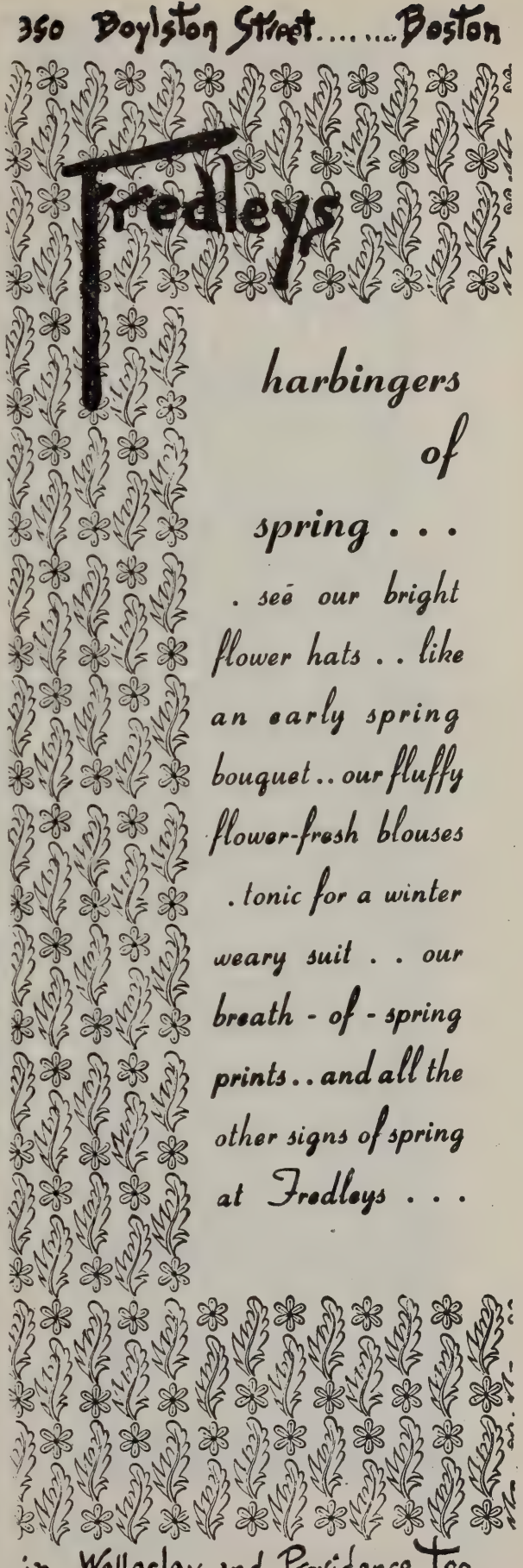
The second problem was to construct of breadth and depth and height, to match the occasion and yet to allow for a performance virtually at sight by a chorus which had never sung together before. At two o'clock on Monday afternoon the students assembled for the first time in the red barn off the road toward Lake Mahkeenac. In the corner of the barn I had secreted our collection of Bach chorales, for one mail after another had arrived at the Lenox post office during the morning without the package from Philadelphia. But at just five minutes before two Mr. Judd came in with the music, I tried it over once on the piano, and the chorus of two hundred and fifty, assembled from all over our country for the first time, went to work. By 2:45 it was time to go up to the Shed for the exercises, and at 3:30 we had given the first performance of a work which has since been heard hundreds of times in choral concerts from Boston to San Francisco. So sure was Mr. Thompson's technique, so expert his craftsmanship and so mas-

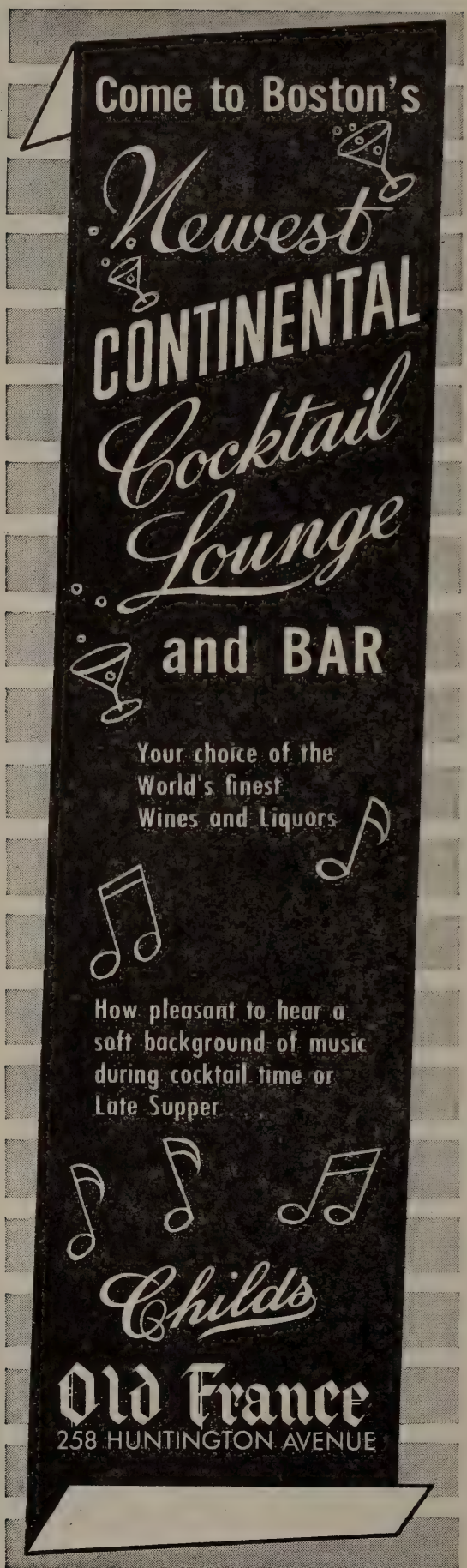
terly his grasp of the true genius of choral singing, that despite a blueprint of unique limitations, he had created one of the noblest pieces of choral music in the twentieth century.

The Harvard Glee Club and Radcliffe Choral Society are joining this year with organizations throughout the country in recognizing the twenty-fifth anniversary of the League of Composers through the performance of works commissioned by the League. This creative force in American music had a special project for 1935, which involved not only commissions but specific arrangements for first performances of commissioned works. Thus, Randall Thompson's "Peaceable Kingdom" was first performed by the Harvard-Radcliffe chorus at Sanders Theatre in Cambridge on March 3, 1936, and repeated a few days later at Town Hall, New York, and at the Worcester Art Museum.

The title page to "The Peaceable Kingdom" reads "To the memory of Edward Hicks, 1780–1849, the preaching Quaker of Pennsylvania. Sequence of choruses, mixed voices, *a capella;* texts from Isaiah; music by Randall Thompson; commissioned by the League of Composers for the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, Director."

Thompson's choice of a literary subject for the League of Composers Commission was occasioned by a painting of Edward Hicks — The Peaceable Kingdom. This example of American folk-art now hangs in the Worcester Art Museum and may be seen on loan in the First Balcony Gallery in Symphony Hall. Edward Hicks was a cousin of Elias Hicks, founder of the Hicksite sect of Quakers and had preached with him at meeting-houses in New York in 1825. Though he painted easel pictures he never left the artisan ranks to become a professional artist. He treated relatively few subjects but often repeated his favorites of which The Peaceable Kingdom — a subject based on verses from Isaiah — appealed to him most. Those verses contain not only the familiar prophecy of peace, ending: "The earth shall be full of the knowledge of the Lord, as the waters cover the sea," but also the prophecy of the damnation of the wicked: "He shall smite the earth with the rod of his mouth, and with the breath of his lips shall he slay the wicked." This dualism is the basis of much of the preaching of Hicks, and Thompson has carried





out the same idea in his sequence of choruses.

Chorus 1. "Say ye to the righteous, it shall be well with him; woe unto the wicked, it shall be ill with him."

Chorus 2. "Woe unto them," — a series of imprecations.

Chorus 3. "The noise of a multitude in the mountain" — a catalogue of horrors. "Every one that is found shall be thrust through"; "Their children also shall be dashed to pieces before their eyes"; "Their faces shall be as flames."

Chorus 4. "Howl ye, for the day of the Lord is at hand. Howl! O gate; cry! O city! Thou art dissolved."

Chorus 5. "The paper reeds by the brooks, and everything sown by the brooks, shall wither, be driven away, and be no more."

But then the divine promise of peace and salvation:

Chorus 6. "For ye shall go out with joy, and be led forth with peace."

Chorus 7. "Ye shall have a song, and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord."

The Harvard performances of 1948 will be from the published score, which contained revisions made after the first performances in 1936. We have in our library the original multigraphed copies, showing the diverse hands of several copyists, for the choruses arrived in Cambridge one by one and were bound together in complete form only three weeks before the first performance.

The innate command of choral style so vividly demonstrated in the "Alleluia" is equally evident in "The Peaceable Kingdom." To it, in the larger work, are added a unique sensitivity both to the rhythm and to the poetic imagery of the text, so that the music is in very truth a transcript of the prophecy of Isaiah.

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Nineteenth Program

FRIDAY AFTERNOON, MARCH 12, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 13, *at* 8:30 *o'clock*

BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace; Trio: Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

STRAVINSKY....."Oedipus Rex," Opera Oratorio in Two Acts
(Text by Jean Cocteau, after the Drama of Sophocles)

Oedipus, The Shepherd DAVID LLOYD, *Tenor*
Jocasta CAROL BRICE, *Mezzo-Soprano*
Creon, Tiresias, The Messenger JAMES PEASE, *Baritone*
Speaker WESLEY ADDY
Chorus THE HARVARD GLEE CLUB
(G. WALLACE WOODWORTH, *Conductor*)

PROLOGUE; Speaker

Act I	Act II
Oedipus; Chorus	Speaker
Speaker	Jocasta; Oedipus
Creon; Oedipus	Speaker
Speaker	Chorus; Messenger; Shepherd; Oedipus
Chorus; Tiresias; Oedipus	Epilogue; Speaker; Messenger; Chorus

BALDWIN PIANO VICTOR RECORDS

This programme will end about 4:15 o'clock on Friday Afternoon, 10:15 o'clock on Saturday Evening

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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

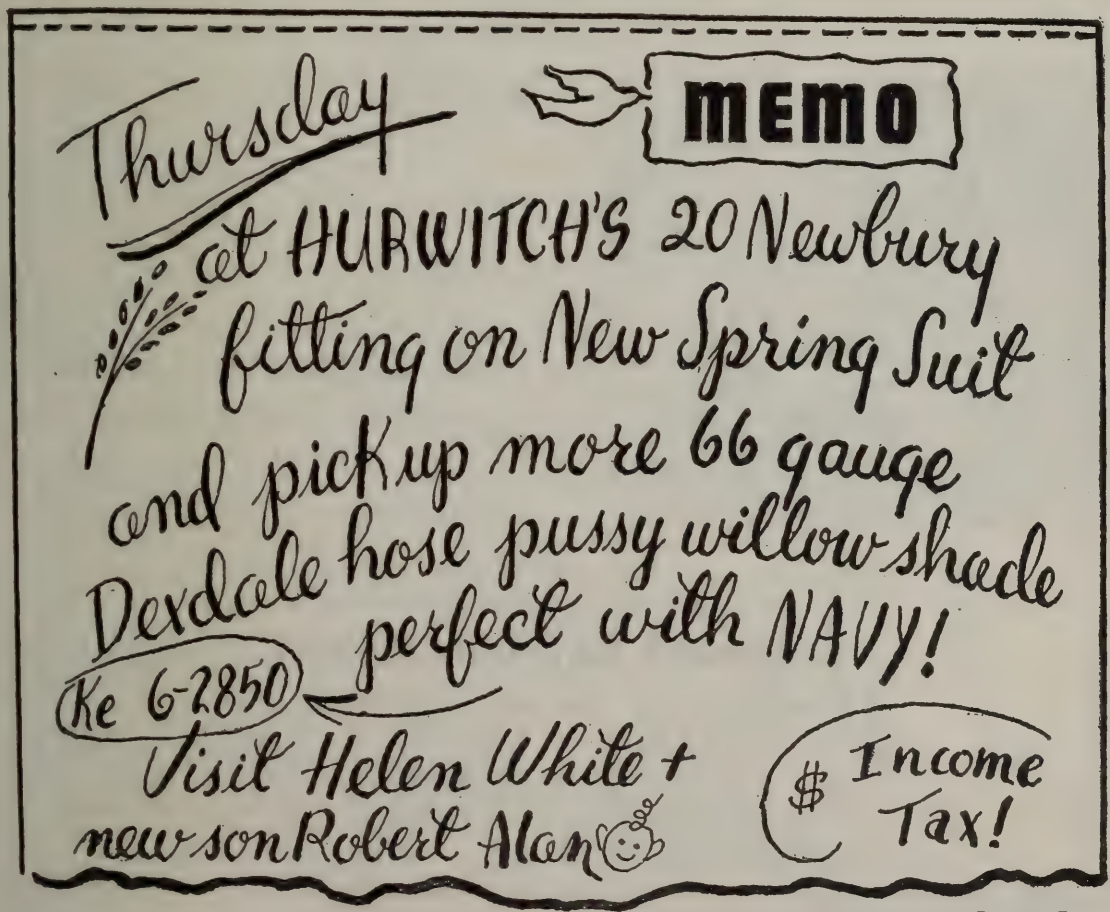
By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The most recent performance by the Boston Symphony Orchestra in this series was on March 5, 1943.

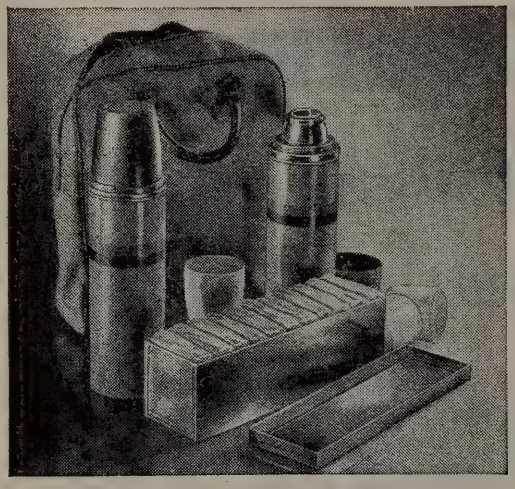
IT has been noted that in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804–1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by feminine charm. They were the years which produced the "Eroica" and C minor symphonies, and



the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

Robert Schumann compared this Symphony to a "Greek maiden between two Norse giants." The Fourth, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony – the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* – a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He



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has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4ta 1806 — L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer.

It was probably early in May of 1801 that Beethoven took a post chaise from Vienna to visit his friends the Brunswicks at their ancestral estate in Martonvásár, Hungary. There he found Count Franz von Brunswick, and the Count's sisters Therese and Josephine (then a widow of twenty-six), and the younger Karoline. Therese and Josephine ("Tesi" and "Pepi") seem to have had the composer's more interested attention. Therese, who always held his warm regard, was once championed as the "immortal beloved," and it was even supposed that she and Beethoven became engaged in this summer and that the Adagio of the Fourth Symphony was his musical declaration. Unfortunately for the romancers, the book by Mariam Tenger* upon which they had reached their conclusions, has been quite discredited. The diaries of Therese, since examined, clearly show that she held Beethoven in high and friendly esteem — nothing more. Pepi, on the other hand, is mentioned by Therese as being interested in Beethoven to the danger point. This summer infatuation may have had a single lasting effect — the agreeable one of stimulating music. Romain Rol-

*Beethoven's *Unsterbliche Geliebte,"* 1890.

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land, who made more of the affair with Therese von Brunswick than these subsequent discoveries justify, yet came to the still plausible conclusion that the Fourth Symphony was the direct outcome of Beethoven's stay at Martonvásár, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

The felicity of Martonvásár seems to have found its reflection in the Symphony. The gusty lover was in abeyance for the time being. Beethoven dominated the affections of all, but not in a way to ruffle the blessed succession of summer days and nights in the Hungarian manor, secluded in its immense acres where a row of lindens was singled out and one chosen as sacred to each of the little circle, Beethoven included.

The long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the *allegro vivace*. The subject matter of this movement is as abundant as that of the first movement of the *Eroica,* the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is

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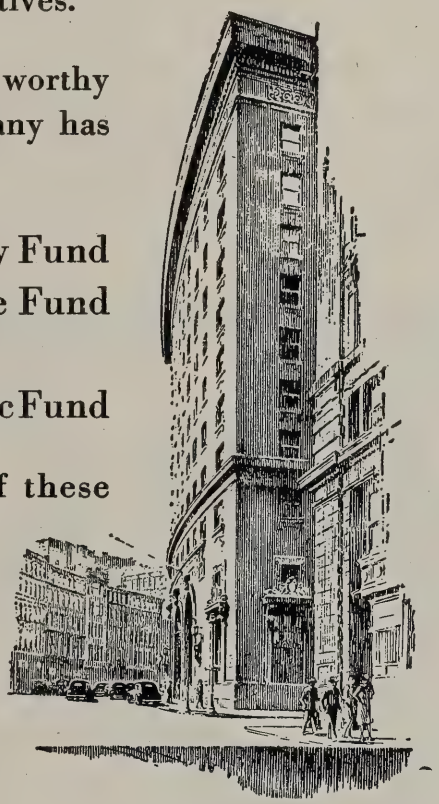
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taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The *Adagio* devolves upon a theme first heard from the strings and then from the full choirs in a soft *cantabile*. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This until then merely reinforcing instrument is now used with special coloring. The movement takes its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow





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movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this *Adagio* in a special sense: "The power of the musician cannot be grasped otherwise than through the idea of magic. Assuredly while listening we fall into an enchanted state. In all parts and details which to sober senses are like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghostlike animation . . . a pulsation of undulating joy, lamentation and ecstasy, all of which seem to spring from the depths of our own nature. . . . Every technical detail . . . is raised to the highest significance of spontaneous effusion. There is no accessory here, no framing of a melody; every part in the accompaniment, each rhythmical note, indeed each rest, everything becomes melody."

The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked *allegro ma non troppo,* takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

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The Fourth Symphony, inscribed to *"Monsr le Comte d'Oppersdorf,"* bears an example of a convenient and mercenary dedication, while its maker had no doubt ways of conveying intimate and personal compliments to the one who may have inspired it. A way, in short, where love was not outbidden by patronage. In the summer of 1806, the principal works in course of composition were the Fourth and Fifth symphonies, and to these the "Pastorale" was to be added in 1808. The Fifth and Sixth Symphonies were each dedicated jointly to Prince von Lobkowitz and the Count von Razumowsky, probably in fulfillment of an obligation which honor required. Meanwhile, Beethoven had promised a symphony to a nobleman whom he had met while in Silesia in 1806. Prince Lichnowsky at Castle Grätz had taken him to call upon Count Franz von Oppersdorf, who had a castle of his own in the neighboring town of Grossglogau. The Count favored music and boasted an excellent orchestra of his own; he had Beethoven's Second Symphony performed in the composer's presence. In June of the following year, he ordered a symphony from him and sent an advance of five hundred florins. Beethoven intended to send the Fifth Symphony, but held him

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off, writing as late as March, 1808, that "*your symphony* has long been ready and I will send it to you by the next post." He mentioned particularly the *Finale* with "3 trombones and flautino," whereby he was to expect "more noise than 6 kettledrums, and, indeed, better noise." But on November 1 he wrote, "You will view me in a false light, but necessity compelled me to sell the symphony which was written for you, and also another to some one else." The Count, who had expected a six months' right of performance, received nothing more than the dedication of the substituted Fourth Symphony, which had been both performed (by Prince Lobkowitz) and sold for publication. There were no further negotiations between Beethoven and Count Oppersdorf.

Edouard Herriot, in his excellent book "The Life and Times of Beethoven," looks for Therese in the symphony, and feels "justified in claiming that the serene adagio in E-flat major with the theme that the violins entrust to the clarinet and the flute was inspired by Thérese. Perhaps in this song of love can be found the secret origin of the work, the passion and tenderness of the *Allegro,* particularly rich in invention, having no purpose other than to conduct us to it. Observe again the use of the timpani, the rolling with which they

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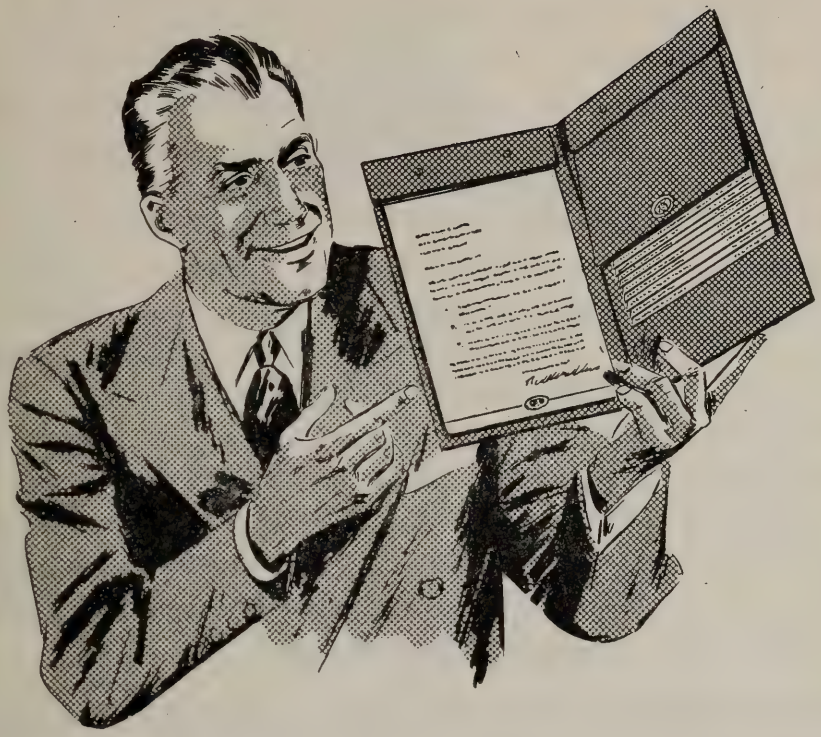


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accompany the strings, and cadence the theme of the *Adagio.* But these details disappear in the impulse that sweeps the work on. Never has a favored woman received a more sumptuous offering; in the symphonic outpouring of Beethoven there is no poem more reflective, more intimate than this. One feels that it was created at the edge of the woods on the shores of the lake at Martonvásár, in that Hungarian landscape enchanted by music and veiled in melancholy. In spite of the absence of words, how much warmer and more colorful is this inspiration than that which gave birth to 'Fidelio'! No hesitation, or, as the painter styles it, repenting (*pas de repentir*); the themes enter with decision. The minuet presents itself in the manner of a survival of the old *régime.* Old customs were carried on in the Brunswick castle out of respect for Lord Anton; the styles of the frilled shirt and of the three-cornered hat were retained, and in the park echoes resounded like those which, in the Trio, are expressed by the united voices of the horn and the bassoon. And, from the sparkling beginning of the *Finale,* gaiety beams like the sudden rays of the sun; better, the power, the will to live, a continuous and impassioned animation unbridle the orchestra for a last outburst of enthusiasm."

The Fourth Symphony, in the opinion of Donald Francis Tovey,*

* From "Essays in Musical Analysis," Oxford University Press.





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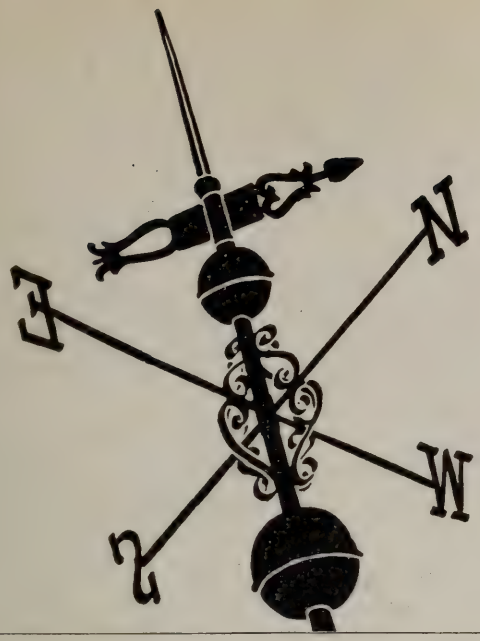
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"For the Scherzo no citations are needed: the double repetition of Scherzo and Trio makes everything as clear as any dance, in spite of the numerous rhythmic whims. The final repetition of the Scherzo is abridged (in other cases Beethoven prefers to make full repetition aggressively the point of the joke). Never have five notes contained more meaning than the Coda in which the two horns blow the whole movement away.

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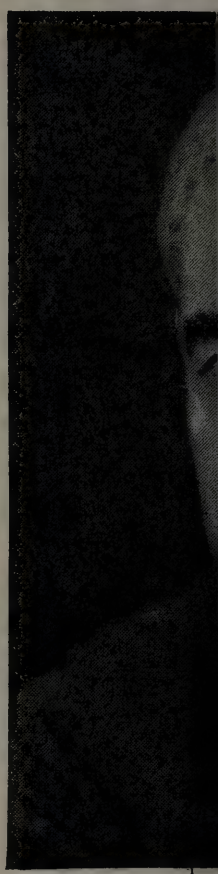
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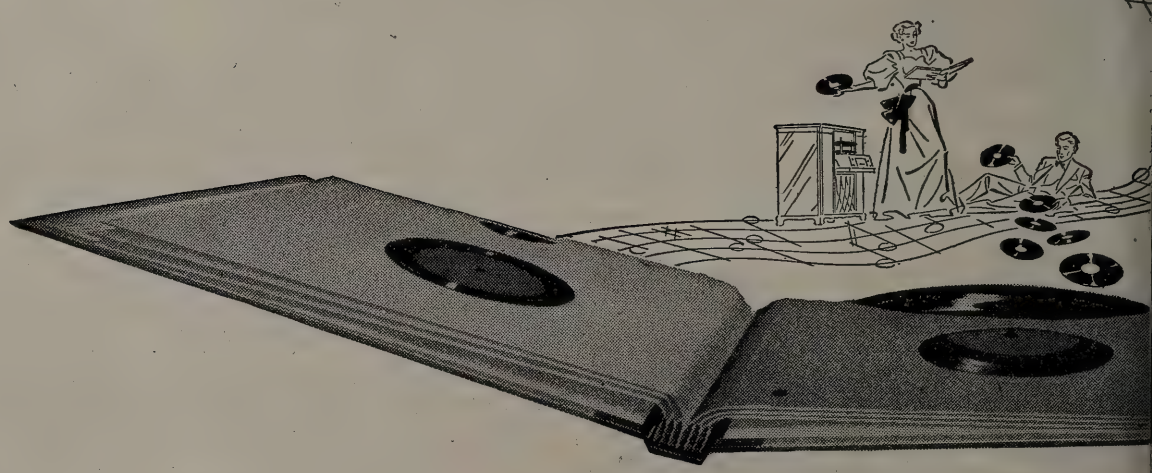
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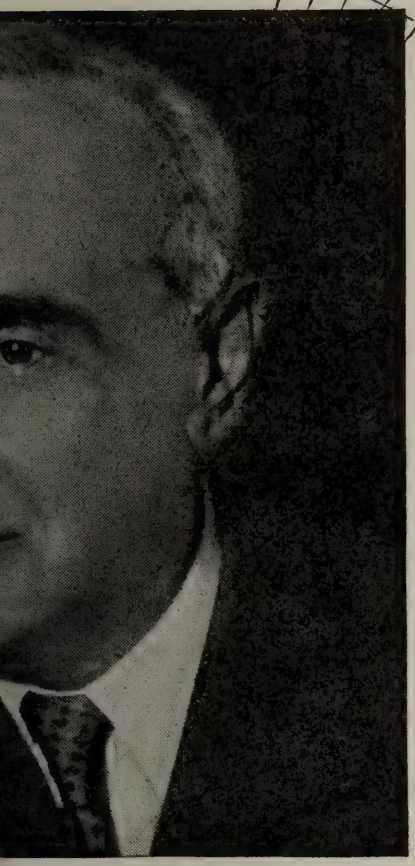




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into quavers with pauses, it borrows an old joke of Haydn's, the excellence of which lies in its badness. Lamb would have understood it — in spite of the Essay on Ears. To do justness to the boldness and power that underlies all the grace and humour of this Finale, it would be necessary to go into details. It is a study for a lifetime; but, once begun, it is in many ways more directly useful to the artist than the study of things the power of which is allowed to appear on the surface. Those who think the Finale of the Fourth Symphony 'too slight' will never get nearer than Spohr (if as near) towards a right understanding of the Fifth, however they may admire it."

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"Oedipus Rex," an opera-oratorio in two acts, after Sophocles (text by Jean Cocteau, translated into Latin by J. Daniélou) was composed in the years 1926–27. It had its first concert performance at the Théâtre Sarah-Bernhardt in Paris on May 30, 1927 under the composer's direction. The piece was first produced with scenery and costumes at the Knoll-Oper in Berlin, in February, under the direction of Otto Klemperer. There were concert performances in London by the British Broadcasting Corporation; in Amsterdam, in Dresden, and other cities under Stravinsky's conductorship.

The first performance in America was given at the concerts of the Boston Symphony Orchestra, February 24, 1928. On this occasion, the soloists were Margaret Matzenauer, Mezzo-Soprano; Arthur Hackett, Tenor; Fraser Gange, Baritone; Paul Leyssac, Speaker, and choruses from the Harvard Glee Club. There was a staged performance by the Philadelphia Orchestra in Philadelphia, under the auspices of the League of Composers, April 10, 1931, and at the Metropolitan Opera House in New York on April 21, Leopold Stokowski conducting.*

The most recent performance was on March 29, 1940, when the soloists were Raoul Jobin, tenor, Suzanne Sten, mezzo-soprano, Mack Harrell, baritone, Paul Leyssac, speaker, with the Harvard Glee Club. The composer conducted.

It is scored for three flutes and piccolo, two oboes and English horn, three clarinets and E-flat clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, tambourine, piano, harp and strings.

* Robert Edmond Jones made the stage and costume designs. The characters were visually represented by sculptured images of heroic size (executed by Remo Bufano) which "moved on a high platform, with lofty and restrained gestures in the spirit of archaic, tragic drama." The speaker was invisible.

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In 1926, Stravinsky, having long devoted himself to music for small combinations, felt a desire to write once more a score of large proportions. He tells us this in those interesting pages of his autobiography which he devotes to "Oedipus Rex." He there tells how he was attracted by the idea of writing music to be sung in a dead language, which should be free from the emotional associations aroused by familiar words, and which could lend the story a becoming remoteness, "a statuesque plasticity, and a stately bearing entirely in keeping with the majesty of the ancient legend."

"What a joy it is to compose music to a language of convention, almost of ritual, the very nature of which imposes a lofty dignity! One no longer feels dominated by the phrase, the literal meaning of the words. Cast in an immutable mold which adequately expresses their value, they do not require any further commentary. The text thus becomes purely phonetic material for the composer. He can dissect it at will and concentrate all his attention on its primary constituent element — that is to say, on the syllable. Was not this method of treating the text that of the old masters of austere style? This, too, has for centuries been the Church's attitude towards music, and has

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prevented it from falling into sentimentalism, and consequently into individualism."

Stravinsky, having decided to treat a familiar myth of ancient Greece, turned to his friend and neighbor on the Riviera, Jean Cocteau, as a congenial artist and likely collaborator. Cocteau's "Antigone" had influenced his decision. "Cocteau's stagecraft," wrote Stravinsky, "is excellent. He has a sense of values, and an eye and feeling for detail which always become of primary importance with him. This applies alike to the movements of the actors, the setting, the costumes, and indeed all the accessories."

Cocteau and Stravinsky kept their new scheme a secret, for they wished to surprise Diaghilev in the coming spring season with the new piece as a contribution to his twentieth anniversary as a theatrical producer. Funds were not at hand to meet the great expense of mounting "Oedipus Rex" as an opera. Its only partial public success in Paris was due, in the opinion of the composer, to the mistake of preluding a serious music which presented no action to the eye with ballet performances preceding and following. The glitter and sparkle, both visual and oral, of *"L'Oiseau de Feu"* did not contribute to the sombre mood of the Greek tragedy. "An oratorio sandwiched between

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two ballets!" wrote Stravinsky. "An audience which had come to applaud ballet was naturally disconcerted by such a contrast, and was unable to concentrate on something purely auditive. That is why the later performances of 'Oedipus' as an opera under Klemperer in Berlin, and then as a concert under my direction in Dresden and London, and in the Salle Pleyel, Paris, gave me far greater satisfaction."

Stravinsky gives specific stage directions in a preface to the score. (A pen-and-ink sketch for a stage set, also printed there, bears the signature of Stravinsky's son, Theodore, and is inscribed *"À Jean, bien amicalement."*) The setting, he points out, should be without depth, keeping "the voices from being lost. Everything takes place in the foreground." The first act is to take place "in full sunlight," with a predominant "blue decorated with white draperies." A dark background is substituted in the second act, and the draperies removed. The acropolis is "lightly sketched in." The characters are to have "rigid costumes and masks, moving only arms and heads, suggesting living statues. Oedipus appears and disappears by a trap door as if by magic. Upon his reappearance (in Act II) he wears a new mask suggesting his misery and blindness. The chorus is placed on three levels in the front, partly concealed by a sort of decorative bas-relief.

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The score gives the text of the speaker in French, of the actors in Latin.

PROLOGUE

LE SPEAKER:
Spectateurs,

Vous allez entendre une version latine d'Oedipe-Roi.

Afin de vous épargner tout effort d'oreilles et de mémoire et comme l'opéra-oratorio ne conserve des scènes qu'un certain aspect monumental, je vous rappellerai, au fur et à mesure, le drame de Sophocle.

Sans le savoir, Oedipe est aux prises avec les forces qui nous surveillent de l'autre côté de la mort. Elles lui tendent, depuis sa naissance, un piège que vous allez voir se fermer là.

Voici le drame:

Thèbes se demoralise. Après le Sphinx, la peste. Le choeur supplie Oedipe de sauver sa ville. Oedipe a vaincu le Sphinx; il promet.

PROLOGUE

THE SPEAKER: Ladies and Gentlemen: You are going to hear a Latin version of "King Oedipus." To spare you from straining your ears and taxing your memory, and since this opera-oratorio preserves only a monumental aspect of the scene, I shall recall to your minds step by step the tragedy of Sophocles. Oedipus is unwittingly at odds with the forces that watch us from the other side of death. Ever since his birth they have laid a snare for him which, as you will presently

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see, will trap him. This is the drama: Thebes is demoralized. After the Sphinx, the pestilence. The Chorus begs Oedipus to save the city. He has overcome the Sphinx. He promises.*

The following translation and description was made by M. D. Calvocoressi for the British Broadcasting Corporation programme on the occasion of a concert presentation under Ernest Ansermet, February 12, 1936:

ACT I

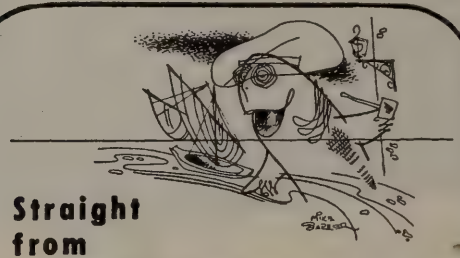
Thebes is ravaged by pestilence. The people implore Oedipus to save them. This chorus is built up of two elements. The first, which suggests distress and doom, will be used again in the finale. The second, an imploration, reappears in various places, and also in the finale.

Chorus

Caedit nos pestis
Theba peste moritur.
E peste serva nos, serva,
E peste qua Theba moritur.
Oedipus, Oedipus, adest pestis,
Oedipus, e peste serva nos,
E peste libera urbem,
Urbem serva morientem.

The plague slayeth us,
By the plague Thebes is dying.
From the plague save us, Oedipus,
From the plague wherewith Thebes is dying,
Oedipus, the plague is upon us,
Save the dying city.

* The translations of the Speaker's text were made by Philip Hale.



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Oedipus promises to save them. The main pattern in his chant reappears in several of his further utterances: not only when he repeats his promise, but also when he adjures the people not to believe Tirésias. And echoes of it are present in his last aria. There are similar archaic inflexions in the speeches of the Messenger and the Shepherd.

The people repeat their imploration. Oedipus tells them that his brother-in-law, Créon, has consulted the oracle at Delphi, and brings the reply.

Oedipus

Liberi, vos liberabo,
Liberabo vos a peste.
Ego, clarissimus Oedipus,
Ego Oedipus vos diligo
Ego Oedipus vos servabo.

My children, I will deliver you from the plague.
I, the far-famed, I Oedipus
I, Oedipus, love you.

Chorus

Serva nos adhuc, serva urbem,
Quid faciendum Oedipus, ut liberamur?

Save us, save the city,
What must be done, that we may be delivered?

Oedipus

Uxoris frater mittitur, oraculum consulit,
Deo mittitur Creo,
Quid faciendum consulit.
Creo ne commoretur.

The brother of the Queen is sent, he consulteth the oracle,
To the God Créon is sent,
He, he is asking what must be done,
May Créon make haste.



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Chorus

Vale, Creo, cito, cito.
Audituri te salutant.
Audimus, audimus, Vale Creo!
Audimus!

Good befall Créon —
We give thee greeting,
We hearken.

SPEAKER

Here is Créon, the brother-in-law of Oedipus. He returns, having consulted the oracle, which demands that the murder of Laius should be avenged. The murderer is hiding in the city. He must be found at any cost. Oedipus boasts of his skill in solving riddles. He will find the assassin and drive him from Thebes.

Créon

Respondit deus:
Laium ulcisci, ulcisci
Reperire peremptorem,
Reperire peremptorem.
Thebis peremptor latet.
Latet peremptor regis; reperire opus,
Reperire istum.
Thebas a labe luere,
Caedem regis ulcisci, regis Laii perempti,
Jubet deus peremptorem depelli,
Peste inficit Thebas.
Apollo dixit deus.

The God answereth:
Avenge Laius, avenge the guilt:
In Thebes the slayer lurketh,
The slayer of the king lurketh;
There is need to find him, to find him,
To purge Thebes from the stain,
To avenge the slaying of the king.
Laius the King is slain,
In Thebes the slayer lurketh,
The God biddeth that the slayer be driven from among us.
With the plague he infecteth Thebes.
Apollo the God has spoken:

Oedipus

Non reperias vetus scelus,
Thebas, Thebas eruam,
Thebis incolit scelestus.

Nay, if ye find not out the ancient guilt,
Thebes will I destroy.

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Chorus

Deus dixit, tibi dixit
So the God has decreed.

Oedipus

Mici, debet se dedere.
Opus vos istum deferre.
Sphyngis solvi carmen, ego divinabo.
Iterum divinabo, clarissimus Oedipus,
Thebas iterum servabo.
Polliceor divinabo.

My friends, he must give himself up,
He must give himself up.
You must denounce him.
I read the riddle of the Sphinx,
Once again will I prophesy, I, Oedipus the far-famed.
Once again will I save Thebes,
I pledge my word to read it.

Chorus

Solve! solve! solve! Solve, Oedipus solve!
Read it, O Oedipus!

SPEAKER

Oedipus questions the fountain of truth, Tiresias. He avoids an answer. He already knows that Oedipus is the sport of heartless gods. His silence enrages Oedipus, who accuses Créon of wishing to mount the throne and Tiresias of being his fellow-plotter. Tiresias makes up his mind. The fountain speaks. This is its statement: The murderer of the King is himself a king.

Chorus

Delie, exspectamus, Minerva filia Iovis,
Diana in trono insidens.
Et tu, Phaebe insignis iaculator, succurrite nobis.

God of Delos, we are waiting, Minerva, daughter of Jove,
Diana seated upon thy throne,
And thou, Phoebus, O splendid Archer, help us.



Ut praeceps ales ruit malum et premitur funere funus et corporibus corpora inhumata.
Expelle, expelle, everte in mare atrocem istum Martem
Qui nos urit inermis dementer ululans.
Et tu, Bacche, cum taeda advola nobis urens infamem inter deos deum.
Et tu, Bacche, cum taeda advola nobis urens infamem inter deos deum.
Salve, Tiresia! Salve! Dic nobis quod monet deus, dic cito sacrorum docte.
Salve Tiresia, homo clare, vates!

For headlong the winged evil rusheth upon us, death followeth hard upon death, and the dead lie a-heap without burial.
Drive forth and hurl into the sea the dread
Slaughter which burneth us helpless, madly howling.
O Bacchus, come swiftly with thy brand, burning the god infamous among gods.
Hail, Tirésias, hail! Thou who knowest the mysteries of the gods, speak quickly.
Hail, Tirésias, thou great one, thou prophet: tell to us what the god biddeth;

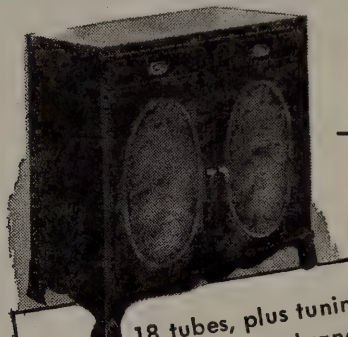
The seer, reluctantly, but with impressive force, reveals that the murderer is in Thebes, and is a King. The accompaniment, again, is ominous in its simplicity and restraint. It starts in the basses and timpani, on the notes of the A minor triad, and rises to a climax in which sharp discords emphasize the grim purport of Tirésias' last words.

Tirésias

Dicere non possum, dicere non licet
Dicere nefastum,
Oedipus, non possum.
Dicere ne cogas! Cave ne dicam!
Clarissime Oedipus, tacere fas.

I cannot speak, I may not speak,
Oedipus, it is not lawful that I should speak;
I cannot speak; compel me not; beware lest I should speak.
Most noble Oedipus, I must keep silence.

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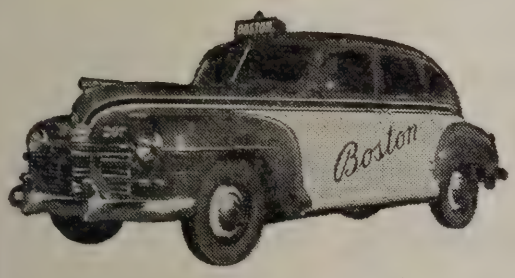
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Oedipus

Taciturnitas te accusat,
Tu peremptor.

Thy silence accuseth thee;
Thou art the slayer.

Tirésias

Miserande, dico, quod me accusas, dico.
Dicam quod dixit deus; nullum dictum celabo;
Inter vos peremptor est, apud vos peremptor est,
Vobiscum est. Regis est rex peremptor.
Rex cecidit Laium, rex cecidit regem,
Deus regem accusat; peremptor, peremptor rex!
Opus Thebis pelli, Thebis pelli regem.
Rex scelestus urbem foedat, rex, peremptor regis est.

Unhappy man, I speak, because thou accusest mē:
I will tell what the god hath told. No word will I conceal.
The slayer is amongst you, in your city is the slayer.
The King is the slayer of the king.
The God accuseth the king.
He must be driven from Thebes,
A guilty king polluteth the city.

Oedipus, still in the dark, is indignant. He appeals to the people, confident in their love. He tells them not to believe the calumny spread by Créon and Tirésias, who are plotting to destroy him so that Créon may become King.

Oedipus

Invidia fortunam odit, creavistis me regem.
Servavi vos carminibus et creavistis me regem.

Envy hateth fair fortune. You made me king.
I saved you, I saved you from the riddle, and you made me king.

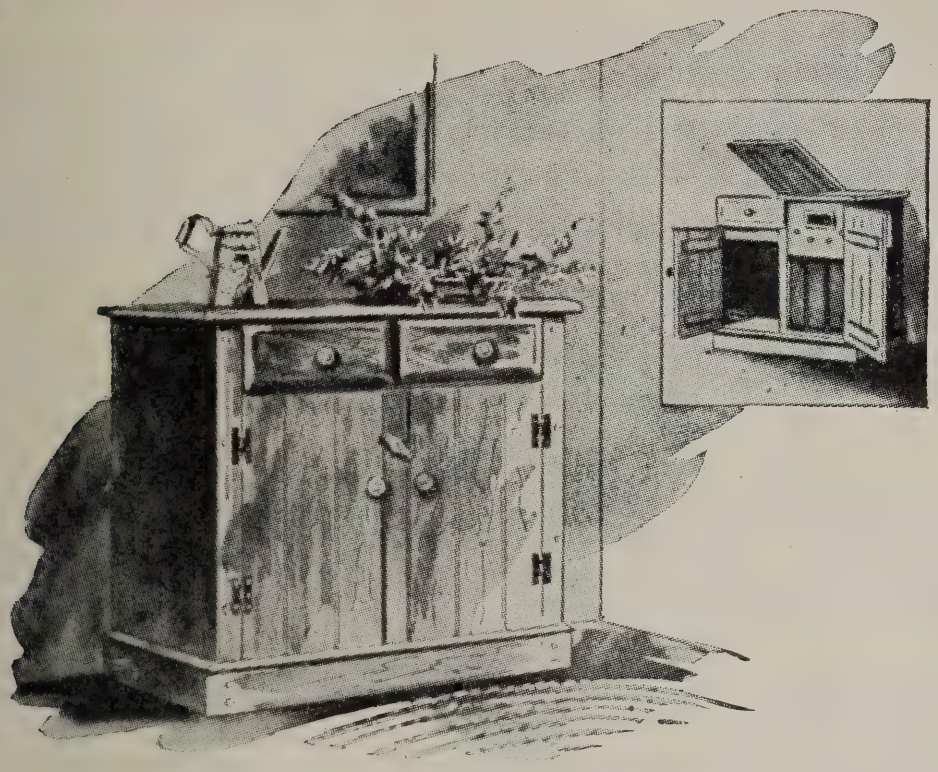
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Solvendum carmen cui erat?
Tibi homo clare, vates;
A me solutum est et creavistis me regem.
Invidia fortunam odit.
Nunc vult quidam munus meum,
Creo vult munus regis.
Stipendiarius es, Tiresia! Hoc facinus ego solvo!
Creo vult rex fieri.
Quis liberavit vos carminibus?
Amici, amici, ego Oedipus clarus.
Invidia fortunam odit.
Volunt regem perire,
Clarum Oedipodem, vestrum regem.

By whom should the riddle have been read?
By thee, thou famous man, thou prophet.
It was read by me, and ye made me king.
Now there is one that desireth my office,
Créon would be king.
Thou workest for pay, Tirésias! the riddle of this crime I read,
Créon would be king.
Who freed you from the spells?
Friends, it was I, Oedipus the famed.
They wish the king to perish,
Famed Oedipus, your king.

Finale

Jocasta appears. The people acclaim their queen in a magnificent chorus, accompanied by horns, timpani and piano, with intervening tutti.

Chorus

Gloria, gloria, gloria!
Laudibus regina Jocasta in pestilentibus Thebis.
Laudibus regina nostra
Laudibus Oedipodis uxor, Gloria!

Glory, glory, glory!
Jocasta is queen in stricken Thebes,
Sing praises to our queen.
Sing praises to the wife of Oedipus.

ACT II

The act begins with a repetition of the final chorus.

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SPEAKER

The disputing of the princes has drawn Jocasta near. Now you will hear how she appeases them, shaming them for shouting in the afflicted city. She does not believe in oracles; she proves that they lie. For example: One had predicted that Laius would perish at the hands of a son of hers; but Laius was murdered by robbers at the crossroads where the three ways from Daulis and Delphi meet. "Crossroads!" Keep that word in mind! It frightens Oedipus. He remembers that arriving from Corinth before meeting the Sphinx, he slew an old man at the junction of the three ways. If it was Laius, what will be the end of it all? He cannot return to Corinth, for the oracle had threatened that he would slay his father and marry his own mother. He is terrified.

Jocasta

Nonne erubescite, reges,
Clamare, ululare in aegra urbe domesticis altercationibus,
Reges, nonne erubescite
In aegra urbe clamare, vestros domesticos clamores?
Ne probentur oracula quae semper mentiantur.
Mentita sunt oracula,
Cui rex, interficiendus est?
Interficiendus? Nato meo.
Age, rex peremptus est.
Laius in trivio mortuus.
Ne probentur oracula quae semper mentiantur.

Are you not ashamed, O princes,
To cry aloud, to howl in a city that is stricken with your domestic broils?
Let not the oracles be proved true,
The oracles which ever lie.
The oracles have lied.
By whom was the king to be slain?
By my son.
The King was slain. Laius at the crossroads was slain,
Let not the oracles be proved true, the oracles which ever lie.

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The words "the cross-roads," repeated very softly by the people, strike terror in the King's heart. He remembers that long ago, he killed an old man at that very spot. Jocasta again urges him to beware, and to disregard the oracles. But he insists that the truth must come out.

Chorus

Trivium, trivium, trivium! — The crossroads! The crossroads!

Oedipus and Jocasta

Pavesco subito, Jocasta,
Pavesco, maxime pavesco.
Jocasta, Jocasta, audi: locuta es de trivio?
Ego senem cecidi, cum Corintho excederem,
Cecidi in trivio,
Cecidi, Jocasta, senem.
Pavor magnus in me inest.
Oracula mentiuntur, semper oracula mentiuntur,
Cave oracula quae mentiantur,
Domum cito redeamus.
Pavesco, maxime, subito, Jocasta,
Pavor magnus, Jocasta, in me inest.
Non est consulendum.
Oedipus, domum cito redeamus.
Cave oracula quae semper mentiantur.
Volo, consulere, consulendum est,

On a sudden I am afraid, Jocasta,
I am afraid with a great fear.
Jocasta, Jocasta, hearken; didst thou speak of the crossroads?
I slew an old man, when I was coming from Corinth,
I slew him at the crossroads, I slew an old man, Jocasta.
Always the oracles have lied;
Quickly let us return to our house.
I am afraid with a great fear; on a sudden I am afraid, Jocasta,
Jocasta, my wife, I am afraid.
For at the crossroads I slew an old man.
Consult not the oracle,
Oedipus, let us return with speed to our house.
Beware of the oracles which ever lie.
It is my will to consult the oracle; it must be done.

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Jocasta, volo videre pastorem.
Sceleris, superest spectator
Sciam!

Jocasta, I would see the shepherd; he liveth yet, the witness of the crime. Let me know!

SPEAKER

The trap the Gods have laid begins to work. The witness of the murder comes forth from the shadows. A messenger announces to Oedipus the death of Polybus and reveals to him that he was not his real son, but an adopted one. Jocasta now knows the truth. She tries to draw Oedipus back; she makes her escape. Oedipus thinks she is ashamed of being the wife of an upstart. This Oedipus, so proud of divining everything! He is in the snare, the only one that does not know it. The truth strikes him on the head. He falls, falls from his high estate.

Chorus

Adest omniscius pastor,
omniscius pastor et nuntius horribilis.

The shepherd who knoweth all is here and a messenger with dread tidings.

The Messenger and Chorus

Mortuus est Polybus.
Senex mortuus Polybus
Polybus non genitor Oedipodis:
A me ceperat Polybus, ego attuleram regi.
Verus non fuerat pater Oedipodis,
Falsus pater, per me!
Reppereram in monte puerum Oedipoda derelictum
Vulneratum pedes parvulum Oedipoda.
Attuleram pastori puerum Oedipoda.

Polybus is dead. Polybus was not the father of Oedipus.
From me Polybus took him; I brought him to the king.
A false father, through me he was his father.
I found Oedipus, a baby abandoned upon the mountain
His feet wounded with a thong,
I brought him to the shepherd.

Chorus

Resciturus sum monstrum, monstrum resciscam.
Deo claro Oedipus natus est; deo et nympha
Montium in quibus repertus est.

I am soon to discover a wonder;
Oedipus is born of a God, of a great God and the Nymph of the mountains whereon he was found.
Will you not find out the wonder, find it out?

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The Shepherd

Oportebat tacere, nunquam loqui.
Sane, repperit parvulum Oedipoda.
A patre, a matre in monte derelictum, pedes laqueis foratum.
Utinam ne diceres; hoc semper, celandum inventum
esse in monte derelictum parvulum, parvum Oedipoda.
Oportebat tacere, nunquam loqui.

Silence was better, not speech,
Indeed, he found the child Oedipus
By his father and his mother abandoned on the hills, his feet pierced with the thong.
Would thou hadst not spoken, this should ever have been hidden,
That the child was found left alone on the mountain.

Oedipus, noticing Jocasta's emotion, suspects that she is ashamed because he may turn out to be of low birth. The Messenger and Shepherd, jointly, declare that he is the son of Laius and Jocasta. Realizing at last that he has committed parricide and incest, he collapses in despair.

Oedipus

Nonne monstrum rescituri, quis Oedipus, genus
Oedipodis sciam?
Pudet Jocastam, fugit,
Pudet, pudet Oedipi exulis,
pudet Oedipodis generis.
Oedipodis genus, genus meum sciam.
Ego exulto.

Will you not find out the wonder; let me know the birth of Oedipus, the birth of my exile.
I, an exile, rejoice.
Jocasta is ashamed, she fleeth away; she is ashamed of Oedipus the exile,
She is ashamed of the birth of Oedipus.
Let me know of the birth of Oedipus
Let me know my birth.



The Shepherd and the Messenger

In monte reppertus est, a matre derelictus;
In montibus repperimus.
Laio Jocasta que natus!
Peremptor Laii parentis!
Natus Laio et Jocasta!
Coniux Jocastae parentis!
Utinam ne diceres, oportebat tacere nunquam dicere istud:
a Jocasta derelictum in monte reppertus est.

On the mountain he was found, left by his mother;
He is the son of Laius and Jocasta,
He is the slayer of Laius, his father!
The son of Laius and Jocasta;
Husband of Jocasta his mother.
Would that thou hadst not spoken.
Silence had been better, never
To speak, never to speak, never to speak that word.

Oedipus

Natus sum quo nefastum est, concubui cui nefastum est,
cecidi quem nefastum est.
Lux facta est!

Against my father I have sinned: in my marriage I have sinned;
In my slaying I have sinned.
All now is made plain!

SPEAKER

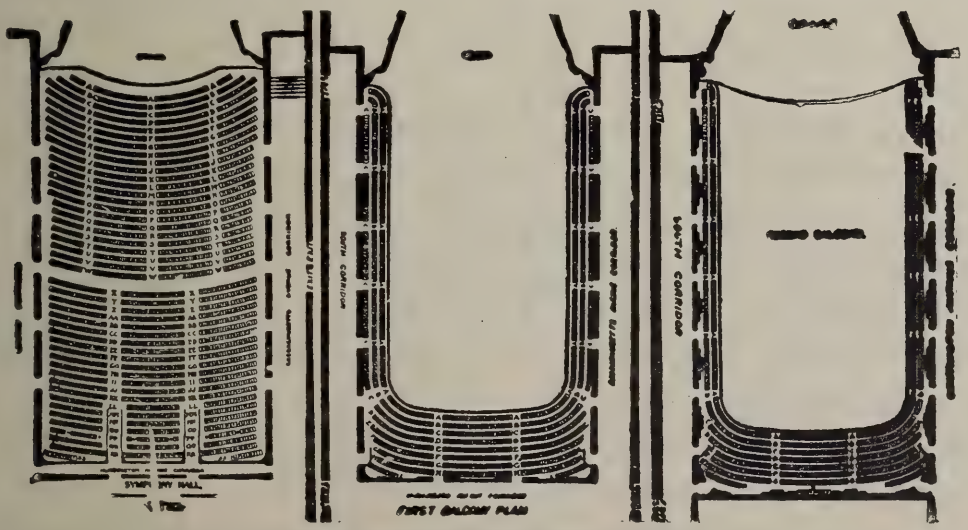
And now you will hear the famous monologue, "The divine head of Jocasta is dead," a monologue in which the Messenger relates the ending of Jocasta. He can scarcely open his mouth. The Chorus takes the rôle and aids in telling how the Queen has hanged herself, how Oedipus has put out his eyes with the gold-embossed clasps of her vestments. Then comes the Epilogue. The King is in the snare. He wishes to show himself to all, the unclean beast, the incestuous one, the parricide, the madman. They drive him off. They drive him off, but gently. Farewell, farewell, poor Oedipus! They loved you.

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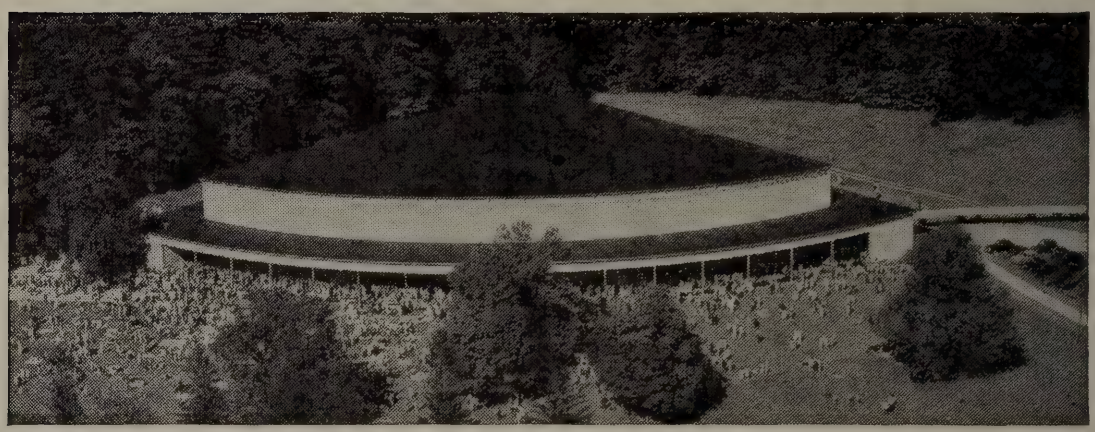
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Tuesday evening,	July 20	
Sunday afternoon,	July 25	
Repetition of July 20 Program		
Tuesday evening,	July 27	
Repetition of July 18 Program		

IN THE MUSIC SHED —

Thursday evening,	July 29	SERIES A
Saturday evening,	July 31	
Sunday afternoon,	August 1	
Thursday evening,	August 5	SERIES B
Saturday evening,	August 7	
Sunday afternoon,	August 8	
Tuesday evening,	August 10	Extra Concert — TCHAIKOVSKY
Thursday evening,	August 12	SERIES C
Saturday evening,	August 14	
Sunday afternoon,	August 15	

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Symphonies by Beethoven (Fifth), Brahms (Second), Mahler (Second, "Resurrection"), Piston (Third), Haydn; Bach — Third Suite, Hindemith — "Mathis der Maler."

Series B

Beethoven — Sixth Symphony ("Pastorale"); Shostakovitch — Fifth Symphony; Berlioz — "Symphonie Fantastique"; Strauss — "Don Quixote" ('Cello Soloist: Gregor Piatigorsky); Stravinsky — "Oedipus Rex"; Villa-Lobos — "Madoña"; Falla —"El Amor Brujo."

Extra Concert, August 10

Tchaikovsky Program.

Series C

Beethoven — Third Symphony ("Eroica"); Schumann — First Symphony ("Spring"); Stravinsky — "Petrouchka" (complete); Sibelius — Second Symphony; Weber — Overture to "Der Freischütz"; and a major choral work (to be announced).

For ticket information apply Festival Office, Symphony Hall, Boston.

The Messenger and the Chorus

Divum Jocastae caput mortuum!
Mulier in vestibulo comas lacerare.
Claustris occludere, fores exclamare.
Et Oedipus irrumpere et pulsare
Pulsare, ululare.

Jocasta the Queen is dead,
Women in the palace entrance tear their hair.
With bars they make fast the doors,
And Oedipus is bursting in, and beating on the doors with bitter crying.

Divum Jocastae caput mortuum!
Et ubi evellit claustra, suspensam mulierem omnes conspexerunt
Et Oedipus praeceps ruens illam exsolvebat, illam collacabat,
Et aurea avulsa fibula, oculos effodire;
Ater sanguis rigare.

Jocasta the Queen is dead,
And when they plucked the bars away, hanging there they saw the queen.
And Oedipus rushing headlong was loosing the cord, and laying her down; her, the queen was he laying on the ground,
And with a brooch plucked from her dress, he dug out his eyes,
The black blood was flowing.

Divum Jocastae caput mortuum!
Sanguis ater rigabat, prosiliebat;
Et Oedipus exclamare et sese detestare
Omnibus se ostendere
Beluam vult ostendere.
Aspicite fores, pandere,
Aspicite spectaculum omnium atrocissimum.

Jocasta, the Queen is dead.
The black blood was flowing
And Oedipus crying aloud and cursing himself
To all he showed himself . . . it is his will to show this horror.
Behold the doors, see, they are opening, behold a sight of all sights most horrible.

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PROGRAM

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NOTICE

Postponement of

ANNUAL MEETING

The Annual Meeting of the Friends of the Boston Symphony Orchestra, which was scheduled for Wednesday, February 25th, at 4:00 P. M. in Symphony Hall, has been postponed. A later date will be announced.

A cheque payable to the Boston Symphony Orchestra and mailed to the Treasurer at Symphony Hall, Boston, will constitute enrollment for the current season, without further formality.

OLIVER WOLCOTT,
Chairman, Friends of the
Boston Symphony Orchestra.

Divum Jocastae caput mortuum!	Jocasta, the Queen is dead.
Ecce! Regem Oedipoda: foedissimum monstrum monstrat,	Lo! Oedipus the King; he showeth a monstrous thing most foul, a portent horrible.
foedissimam beluam.	
Ellum regem occaetum! Rex parricida miser Oedipus	Behold the King with blinded eyes! Oedipus the King ill-starred, the slayer of his father, Oedipus the King, ill-starred, the reader of riddles.
Oedipus carminum coniector.	
Adest, adest! Ellum! Regem Oedipoda!	Lo, he is here, Oedipus the King!
	Lo, Oedipus the King; the King with blinded eyes,
	The slayer of his father, Oedipus the King, ill-starred, the reader of riddles.
Vale Oedipus! Te amabam, te miseror	Oedipus, farewell. Thou wast dear to me; I pity thee,
Te amabam, te miseror.	O unhappy one; Thou wast dear to me, I pity thee.
Miser Oedipus, oculos tuos deploro.	Hapless Oedipus, for thine eyes I weep,
Vale, miser Oedipus noster.	Farewell, Oedipus;
Te amabam, Oedipus,	Thou wast dear to me, Oedipus.
Tibi valedico.	I bid thee farewell.

Philip Hale, on the occasion of the first performance of "Oedipus Rex" at these concerts (February 24, 1927), concludes an interesting account of the Oedipus legend with the following remarks about the chorus in the time of Sophocles:

"We know that the chorus in the time of Sophocles numbered fifteen; that the *choragus,* a rich citizen, was obliged to look after the welfare of the members during rehearsals and to provide them with food to strengthen their voices; that in the play the chorus was preceded by a band of flute-players; that, while Aeschylus was famous as a stage manager and impresario, Sophocles was a musician, and had played the lyre on the stage in the character of Thamyris. It is said that Polus created the part of Oedipus; but who knows the precise nature of the music that accompanied the first performance of 'Oedipus Rex'?

"That most accomplished artist, the Emperor Nero, 'ceased not to come ever and anon abroade to showe his skill in open place. . . . He sung, moreover, disguised, Tragedies of the worthies and gods. . . . Among the rest he chanted the tale . . . of Orestes who killed his own Mother; of Oedipus that plucked out his own eyes, and of Hercules enraged.' So says Suetonius through the mouth of Philemon Holland."

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WED. EVE.: "Giselle" (revival) — "Cirque de Deux" — "Rodeo"
THUR. EVE.: "Swan Lake" — "Nutcracker" — "Scheherazade"
FRI. EVE.: "Ballet Imperial" — "Night Shadow" — "Pas de Deux Classique" — "Scheherazade"
SAT. MAT.: "Nutcracker" — "Cirque de Deux" — "Rodeo"
SAT. NIGHT: "Raymonda" — "Madronos" — "Beau Danube"

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Twentieth Program

THURSDAY AFTERNOON, MARCH 25, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 27, *at* 8:30 *o'clock*

CHARLES MÜNCH *Conducting*

SCHUBERT.....Symphony No. 5 in B-flat major

I. Allegro
II. Andante con moto
III. Menuetto: Allegro molto
IV. Allegro vivace

INTERMISSION

DEBUSSY.....Music for "Le Martyre de Saint Sébastien" (Mystery Play by Gabriele d'Annunzio)

I. La Cour des Lys
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III. Le Concile des Faux Dieux
IV. Le Laurier Blessé
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Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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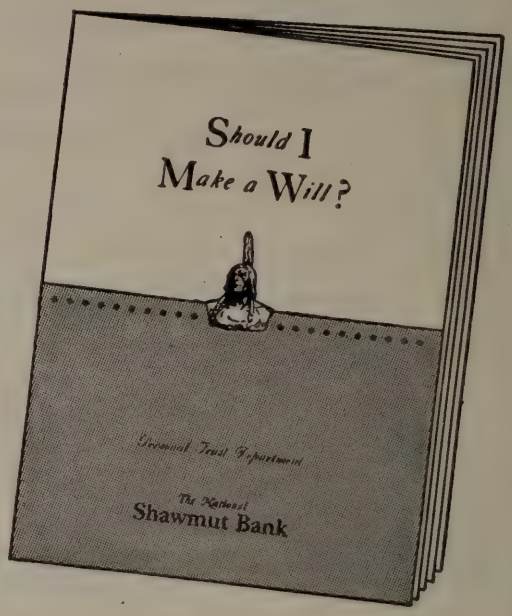
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Exhibition
The Nine Commandments
What is Music?

EXHIBITION

The thirty-three paintings now hanging in the foyer represent a selection of works from the *Ninth Annual Exhibition by Rhode Island Artists.* The entire show was presented during the months of February and March in the Museum of Art of the Rhode Island School of Design. Out of over six hundred entries, seventy-five works were chosen by a jury consisting of two artists who were nominated by the artists themselves. Mr. Jacques Lipschitz, internationally known sculptor and Mr. Jack Levine, Boston's famed painter, made the choices. The third juror, Mr. Peyton Boswell, Editor of the *Art Digest,* was unable at the last minute to attend.

The exhibition is more "modern," to use a now forbidden word, than previous annual exhibits have been. In conservative Rhode Island, this means that it has been a controversial affair. Writing about it in the *Providence Journal's* "Rhode Islander," Bradford Swan, a critic, has said that it demonstrates "the existence of a definite trend." "It is not," Mr. Swan goes on to say, "a new contribution to American art; it actually echoes what is being done elsewhere in the nation. But it does show that a growing number of our local artists, in the view of this jury at least, have settled upon Expressionism as the keynote of their product."

"The Exhibition," he continues, "is by no means representative of the art of this state. It is representative, rather, of what the jury felt significant. By and large traditionalism and sur-realism, unless they fit into this total effect,

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are not represented, for there has been no obvious attempt to include works just because they are successful by their own standards. . . . But one thing can quickly be said in its defense. It is probably the most cohesive and unified show which has ever been presented in this series."

Another Rhode Island critic, Frederick R. Sisson, writing in the *Providence Journal* several days later, queries, "Were the eminent jurors kidding when they culled this little collection of seventy-two works from nearly seven hundred entries, or were they trying to precipitate a controversy in our quiet community? If they should succeed in the latter objective, perhaps they should be given a hand for a difficult feat accomplished. . . . With all admiration for the number of works here that are well made and clear in their expression of a thought, there seem to be too many that are hardly eligible, leading one to wonder about that staggering mass of rejections."

It is interesting to conjecture how many kinds of exhibitions might have been built out of the basic material originally submitted for jury-judgment. Each might have seemed to have come from a different state, a different community. Since little compromise was necessary in this instance, the two jurymen never outvoting each other, the exhibition has both the unity and logic of their harmonious taste.

For further information about the individual works of art, interested parties may send inquiries to the Museum of Art, Rhode Island School of Design, Providence, Rhode Island.

— GORDON B. WASHBURN, *Director*

The following paintings are included in the exhibition:

David Aldrich, *Landscape*
Loren R. Anthony, *At Rest*
John G. Armstrong, *Still Life*
Miriam H. Beerman, *And There is Darkness upon the Face of the Water*
Philip W. Brown, *Hoxies Four*

A. Dwight Burnham, *Grand View, Provincetown, Massachusetts*
William G. Congdon, *Naples*
Edgar Corbridge, *Lighthouse with Green Door*
Patrick Flammia, *Landscape; Crucifixion*
Robert G. Hamilton, *Marionettes; Crow and Pig Skull*
Emily Balchin Huntley, *Winter Landscape*
Mary Janaros, *Brenton*
Carolyn Lawton, *Carnival*
Dorothy Holt Manuel, *Night Baseball Game*
Louise E. Marianetti, *Antique — Urn*
Anne Welling Mast, *Jungle Belle*
Gerald Mast, *The Wave*
Maxwell Mays, *The Careless Diner; Picadilly Square*
Marion Munson, *Going up to Sacré Coeur, France*
Karnig Nalbandian, *Blackmoor Mill*
Edith Henrietta Noble, *The Wanderer*
Fan Pinkerson, *An Impression*
Daniel Schwartz, *The Big Top; The Students*
Elizabeth Slater, *Nauset Beach Light; Deep Winter*
H. Lane Smith, *Water Front (Providence, R. I.)*
Patricia Stathis, *Planes in Space*
Molly Nye Tobey, *Kansas, Gay Feather*
Frederic Whitaker, *Harlem Sunshine*

• •

THE NINE COMMANDMENTS

Claude Debussy, whom Gabriele d'Annunzio called "Claude de France," inspired in 1925 the following from Erik Satie:

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Pour composer plus aisément.
4. – Avec grand soin tu violeras
Les règles du vieux rudiment.
5. – Quintes de suite tu feras
Et octaves pareillement.
6. – Au grand jamais ne résoudras
De dissonance aucunement.
7. – Aucun morceau ne finiras
Jamais par accord consonnant.

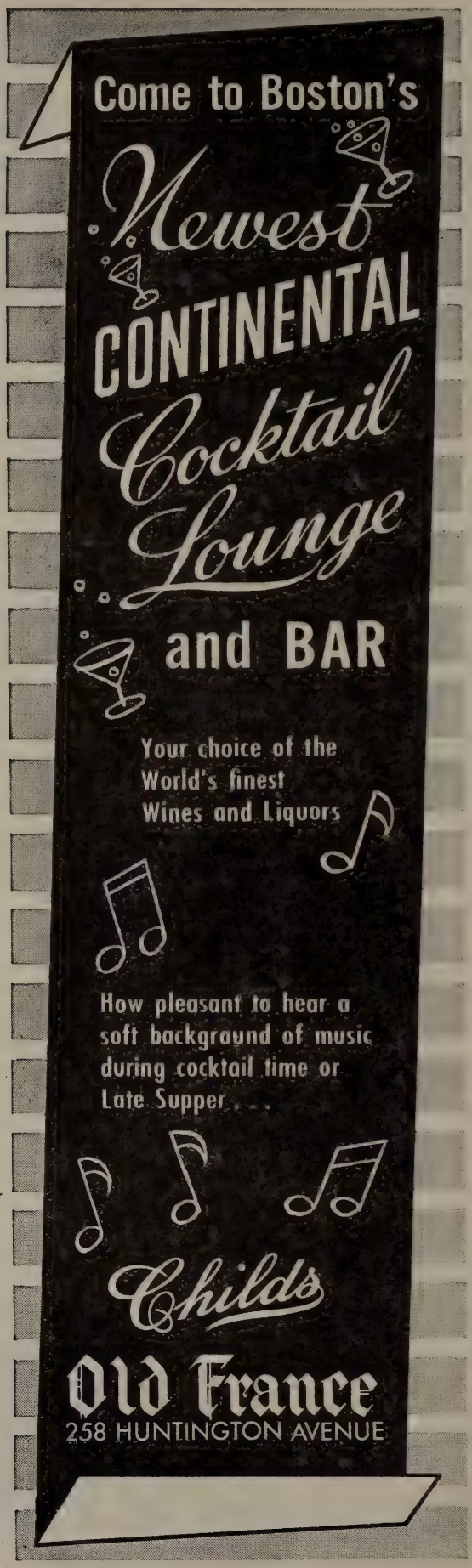
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• •

WHAT IS MUSIC?

The following definitions were compiled by "The Musical Digest," London.

The mysterious language of a remote spiritual realm.—E. T. A. HOFFMANN

The universal language which the confusion of Babel left untouched.
—PROFESSOR WILSON

The movement of sound, such as will reach the soul and educate it in virtue.
—PLATO

The mediator between the spiritual and sensual life.—BEETHOVEN

The art of the Prophets; next religion, the only art that can calm the agitation of the soul.—MARTIN LUTHER

The art and science of producing, arranging and combining sounds.
—DUNSTAN'S DICTIONARY OF MUSIC

The art of creating significant forms in sound.—SIR HENRY HADOW

Music is the art of thinking with sounds.—JULES COMBARIEU

A kind of inarticulate speech, which leads us to the edge of the infinite, and lets us for moments gaze into that.
—CARLYLE

Music is the shorthand of emotion.
—TOLSTOY

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SATURDAY EVENING, MARCH 27, *at* 8:30 *o'clock*

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SCHUBERT.....Symphony No. 5 in B-flat major

I. Allegro
II. Andante con moto
III. Menuetto: Allegro molto
IV. Allegro vivace

INTERMISSION

DEBUSSY.....Music for "Le Martyre de Saint Sébastien"
(Mystery Play by Gabriele d'Annunzio)

I. La Cour des Lys
II. La Chambre Magique
III. Le Concile des Faux Dieux
IV. Le Laurier Blessé
V. Paradise

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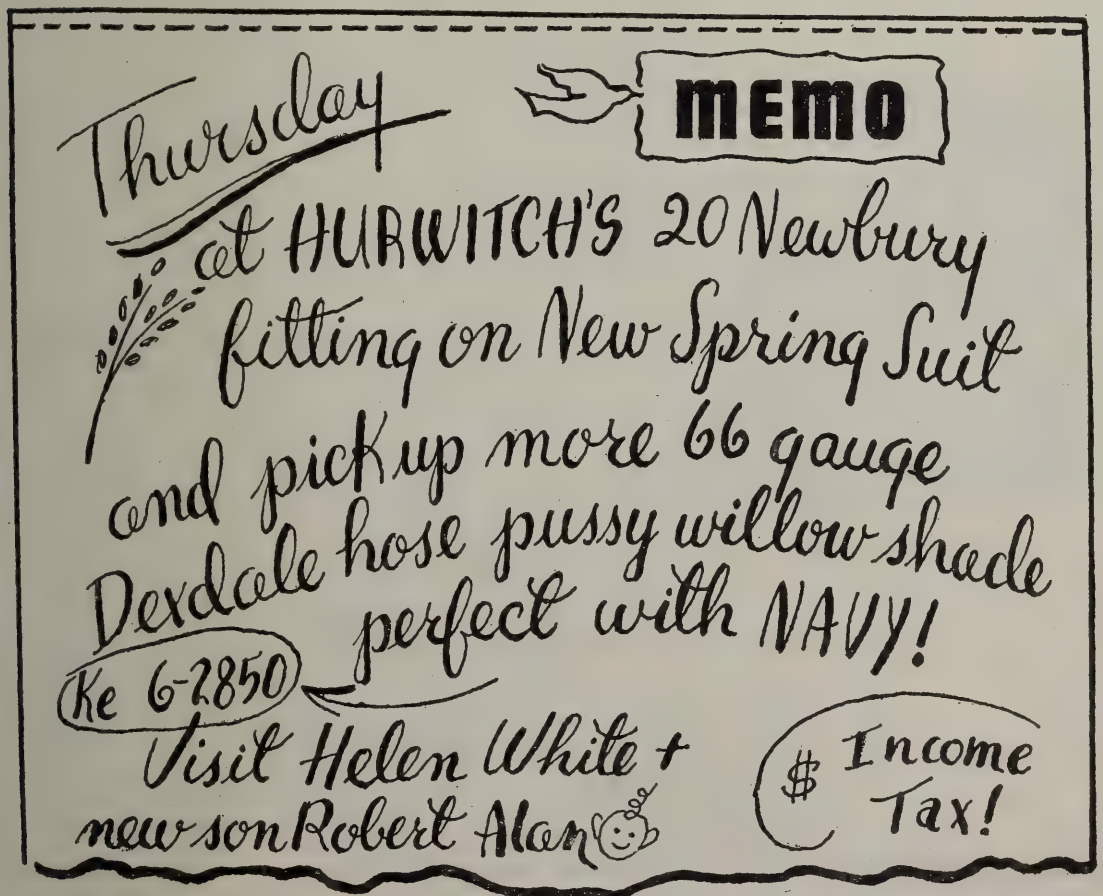
By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was first publicly performed at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted. The Symphony has been since performed in this series April 24, 1908, April 24, 1925, and November 17, 1928 (Schubert Centenary program).

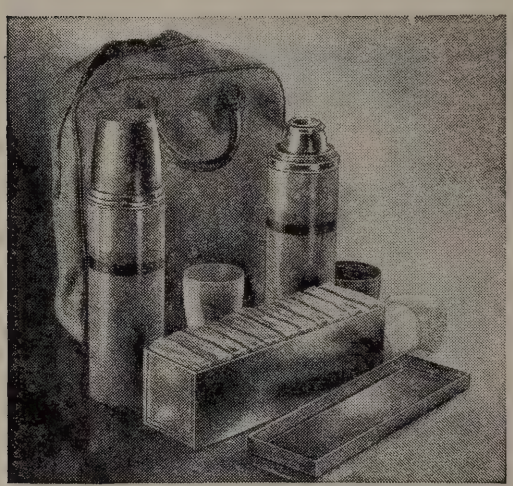
The Symphony calls for a modest orchestra of flute, two oboes, two bassoons, two horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote



winged words about it. Liszt labored for Schubert at Weimar and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the *Andante* of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major



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works appeared but slowly. For example, the Quartet in G minor was published in 1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended just a century after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant, in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into

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perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."

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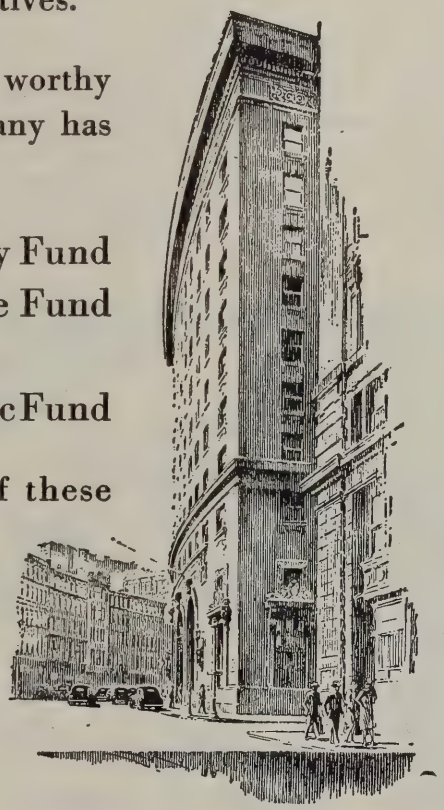
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"THE MARTYRDOM OF SAINT SEBASTIAN"

(Mystery Play of Gabriele d'Annunzio)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy composed his music to the play of d'Annunzio in the year 1911. The first production took place at the *Théâtre Châtelet* in Paris, Monday, May 22, 1911.* The choreographer was Fokine; the designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz supervised the rehearsals. André Caplet, who was the conductor, assisted Debussy, in the last moment filling in of the orchestration.

The instruments required are: quadrupled flutes, clarinets and bassoons, two oboes and English horn, six horns, three trumpets, three trombones and tuba, bass drum, cymbals, tam-tam, celesta, three harps, and strings.

Three numbers from the suite were performed at these concerts January 18,

*Philip Hale gives the date as May 21, from the authority of the printed play, and the *"Annales du Théâtre."* He has also noted that May 20 is given in a reduction for piano and voices by André Caplet, published at the time. But Léon Vallas notes that the final dress rehearsal, to which many were invited, was given on Sunday, May 21. It was to have been a "gala performance," but when the French Minister of War was killed by an aeroplane on that morning, an official ban was laid on such an event, and at the last minute all were excluded except the press. The first performance proper took place on the following night, Monday, May 22.





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1924, under the leadership of Pierre Monteux. Serge Koussevitzky brought forward the entire suite February 14, 1930 (with the Cecilia Society and Mme. Ritter Ciampi). There was another performance December 24, 1936 (with the Cecilia Society and Mme. Olga Averino),* and a third, December 29, 1939 (with the Cecilia Society and Cleora Wood).

WHEN, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet – incidental music to a play of d'Annunzio in French verse – *"Le Martyre de Saint Sébastien,"* which had been commissioned by Mme. Ida Rubinstein, musicians shook their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental

* The first American performance was at a concert in New York, February 12, 1912, Kurt Schindler conducting the MacDowell Chorus. A stage presentation was given on March 30 of the same year at the Boston Opera House, Theresa Cerutti miming Saint Sebastian, André Caplet conducting. ("The performance," wrote Philip Hale, "was wholly inadequate owing to insufficient preparation, and the inefficiency of the singers and the dancer.") Mme. Ida Rubinstein revived the Mystery and danced in it, June 1922, at the Paris Opéra. There have been other performances since then. Numbers from the suite were performed by the orchestra of Philadelphia, October 6 and December 15, 1922; of Chicago, March 28, 1923. On January 18, 1924, Pierre Monteux introduced at the Boston Symphony concerts the following instrumental excerpts: "The Court of the Lilies," "Dance of Ecstasy and Finale of Act I," "The Passion," "The Good Shepherd."

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music to "King Lear," or the ballet for Diaghilev, *"Masques et Bergamasques"* (which he never wrote), or another ballet, *"Khamma,"* which he sketched for Maud Allan, and handed over to Charles Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in *"Le Martyre de Saint Sébastien"* were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," suggesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as D'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves me most, wounds me.' My mystery play is a development of this theme.

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The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

'I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me.'"

Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the groups are added single celestial voices, for soprano except in the case of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

The curtain rises upon the "Court of Lilies" in a Roman palace, where Christian brothers are seen chained to pillars — they are Marc and Marcellian. Sebastian, captain of the Emperor's archers, urges

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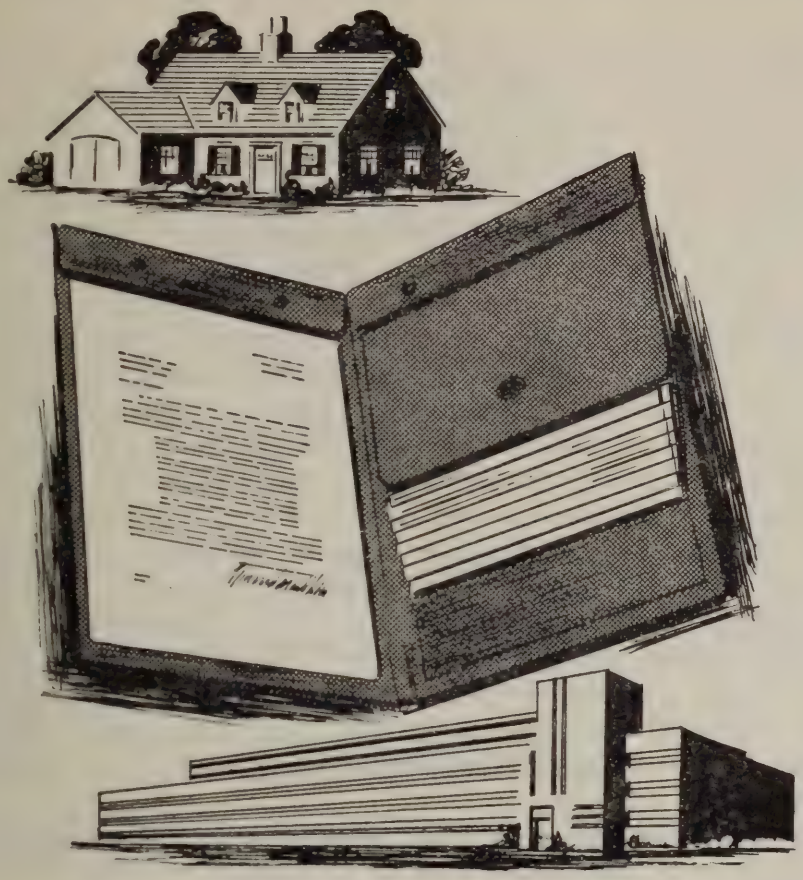


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them not to renounce their faith, and to prove the power of his own, steps upon live coals, converts their mother, performs miracles of healing.

The second act discloses "The Magic Chamber," a shrine of pagan mysteries, a temple of infidel images, spells and incantations. The secrets of the astrologists and magicians are concealed behind bronze doors. The voice of Erigone, "maid of the golden grain" is heard from within, and later the voice of the Holy Virgin. Sebastian breaks the seal. There streams in the light of the new Faith, dispelling the old.

Next is shown the court of Cæsar Augustus, the Emperor at Rome. Sebastian, the favorite Archer of Diocletian, is brought before the throne. But he casts the lute of Orpheus upon the floor, renounces the divinity of the pagan emperor and gods. Diocletian, reluctant at first on account of the beauty of the youth, nevertheless commands that he be suffocated under draperies and flowers, and when the archers of Sebastian rescue him, ordains that he be bound to a tree and shot to death by the arrows of his own men.

In the fourth act, which is set in a grove of laurels, the martyrdom takes place. "Who loves me best, shoots straightest," he tells them. "Your arrows, giving me death, give me life. Every dart striking me with anguish brings me heavenly bliss!" As the body is borne away by his sorrowing companions, the arrows vanish from it and appear in the tree, suffused with an increasing light. The music of agony accompanying this scene has often been compared to that of the suffering Amfortas.

The final act is unfolded without spoken voice. The forest is trans-





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figured with a celestial radiance from above. Antiphonal choruses of the Heavenly hosts are heard as the saint is received. It should be remembered that Debussy had written no choral music since his early *"La Damoiselle Élue."* * The writing of this scene, its independence of treatment, has been highly praised.

That part of d'Annunzio's text which Debussy set to music, together with the speaker's part, as arranged by Charles Münch, are here quoted and translated:

PROLOGUE

RÉCITANT:

Douces gens, un peu de silence!
Soyez recueillis en présence
de Dieu, comme dans la prière,
Car vous connaîtrez, par mystère,
Ici la très sainte souffrance
de ce Martyr adolescent
qui puise à jamais sa jouvence
dans la fontaine de son sang.

Entendez, douces gens, les sons
qui mouvent dans vos coeurs le rêve
avant que le voile se lève
sur ce rouge amour infini.

SPEAKER:

Good people, your attention! Be hushed in the presence of God as in prayer, for you will learn here a mystery, of the most holy suffering of a martyred youth who gives for eternity the fountain of his blood.

Attend, good people, the sounds which stir to life a dream in your hearts, before the veil is lifted upon this love made infinite in blood.

* Save for the wordless women's voices in his Nocturne *"Sirènes."*

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que de sang rouge; au nom de Dieu,
pour le remède de votre âme! Amen.

Most gentle people, hear now our sounds and songs. We adjure you by Saint Denis and the oriflamme. Behold, how blue is the sky, how red the blood. In God's name, for your soul's good! Amen.

I. LA COUR DES LYS

Scene I

LES JUMEAUX:

(*The Two*) Frère, que serait-il le monde
Allégé de tout notre amour!
Dans mon âme ton coeur est lourd
Comme la pierre dans la fronde.

(*One*) Je le pèse; au-delà de l'ombre
(*The other*) Je le jette vers le grand jour.
(*One*) J'étais plus doux que la colombe.
(*The other*) Tu es plus fauve que le vautour.

I. THE COURT OF LILIES

Scene I

(*The twin brothers, bound to columns, pale and exalted. They throw back their heads to sing towards heaven.*)

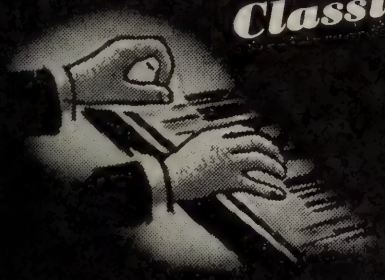
Brother, what would the world still hold
Without our love!
Thy heart weighs in my soul
Like the stone in a sling.

I poise it; beyond the dark
I cast it toward the light of day.
I was gentler than the dove.
More wild art thou than the eagle.

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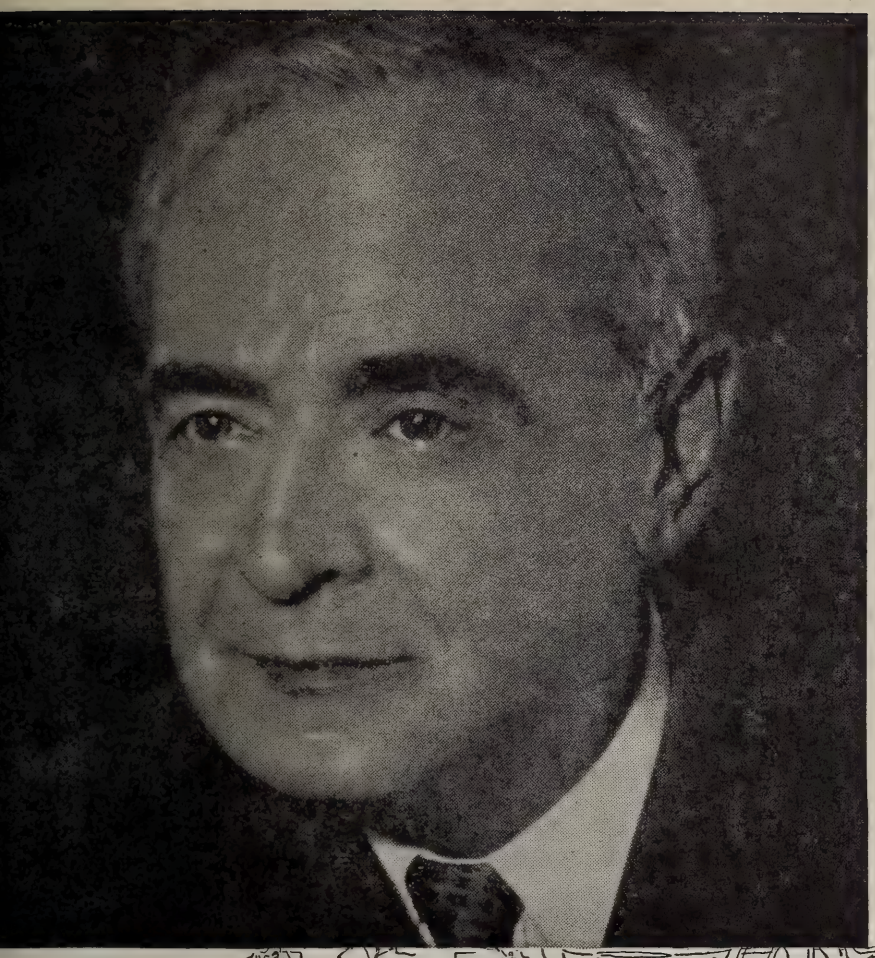
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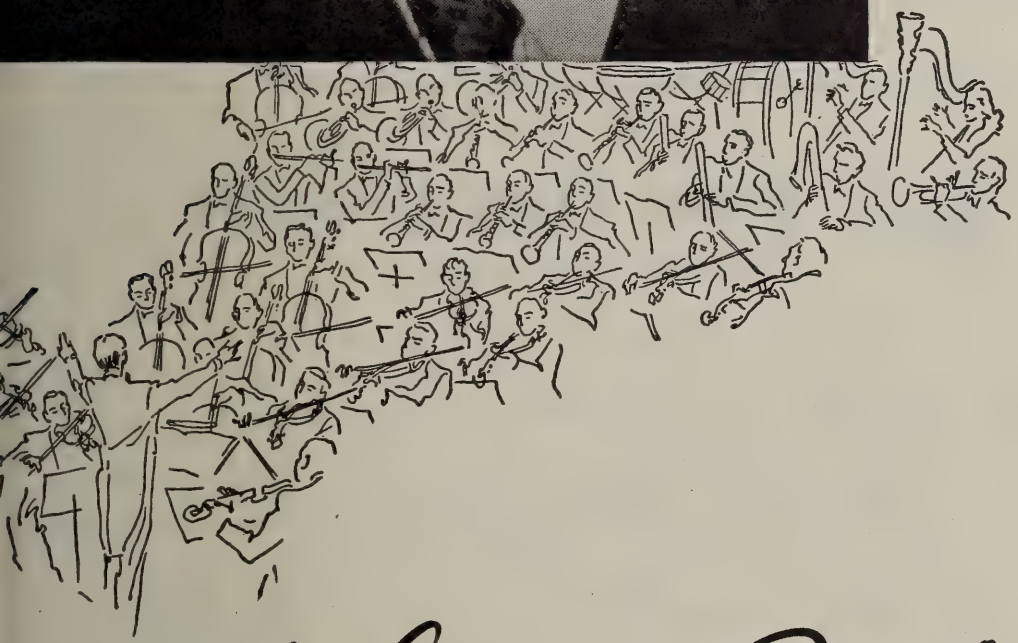
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	Feu ne me dompte.	Fire cannot subdue me.
	Beau Christ, que serait-il le monde	Fair Christ, what would the world still hold
	Allégé de tout votre amour.	Without your love.

RÉCITANT:	SPEAKER:
O Sanaé, voici mon arc. Je le serre dans cette main que perce un invisible clou.	O, Sanae, here is my bow. My hand, grasping it, is pierced by an invisible nail.
Mais je veux lancer ma dernière fléche. . . . À qui?	I wish to send my last arrow — whither?
Adonaï, Dieu des cohortes invincibles, Dieu des combats sans merci, ô Toi qui abats le cheval et le cavalier dans la mer, Toi qui sans bélier brise les murs des villes fausses, Dieu de la foudre, exauce, exauce cette prière qui s'aiguise au fer du dernier trait!	Adonis, god of invincible bands, god of merciless combat. To thee who downs horse and rider in the sea, who breaks, without machines, the walls of false cities — god of thunder, hearken, hearken to my prayer, sharpened on the steel of the last dart!
Je vise. Mon Dieu, je te demande un signe Si je suis digne. . . . Gloire, ô Christ roi! Et maintenant je me désarme Je suis l'Archer certain du but.	I aim. O God, I ask for a sign — If I am worthy? Glory, O Christ King! And now I disarm — I am the archer sure of his mark.

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CHORUS:

Sébastien, tu es témoin.

RÉCITANT:

Archers, si jamais vous m'aimâtes
Que votre amour je le connaisse
enfin à mesure de feu!
Otez-moi grèves et cuissards,
Genouillères et solerets.
Que je sois nu-pieds et nu-jambes
comme le vendangeur agile
qui s'apprête à fouler les grappes
rouges dans la cuve fumante!
Apportez les sarments, les ceps,
les branches, les racines mortes,
les écailles de pins et tous les
roseaux de tout le midi
poudreux de soleil, pour la flamme
soudaine, ô frères; et couvrez
d'un grand bûcher les noirs tisons.
Je danserai plus haut, plus haut
que la flamme, sept fois plus haut.
Je vous le dis.

CHORUS:

Sebastian! Thou art witness.
(*Ecstatic dance of Sebastian on the live coals.*)

SPEAKER:

Archers, if ever you loved me, may I now know your love by the measure of fire. Remove my leg and thigh armor, the casings of knee and foot, that leg and foot may be bared like the agile vintager before he heaps the red grapes in the steaming vat! Bring the vine shoots and stocks, the branches, the dead roots, the pine bark, and all the reeds from the South, dried by the sun, for the quick flame, O brothers, and cover the black embers with a great pyre. I shall dance higher, higher than the flames, seven times higher, I say.

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SCENE III

LES JUMEAUX:

Hymnes, toute l'ombre s'efface
Dieu est et toujours sera Dieu!
Célébrez son nom par le feu.
Chantez les oeuvres de sa grâce,
Louez ses oeuvres en tous lieux.
Semez son nom mystérieux!

RÉCITANT:

Je danse sur l'ardeur des lys
Gloire, ô Christ roi!
Je foule la blancheur des lys
Gloire, ô Christ roi!
Je presse la douceur des lys
Gloire, ô Christ roi!

CHORUS SERAPHICUS:

Salut! O lumière,
Lumière du monde,
Croix large et profonde.
Signe de victoire,
Et Palme de gloire,
Et Arbre de vie.

RÉCITANT:

J'entends venir un autre chant,
J'entends les sept luths éternels.
Les lys font toute la lumière.
Ils font toute la mélodie.
Vous les fauchez, et il renaissent.
Vous les brisez, ils sont debout.

SCENE III

THE TWIN BROTHERS:

Sing praise, for darkness flees.
God is, and ever shall be God!
Extol his name by fire.
Sing his deeds of mercy,
Praise everywhere his works.
Spread his mystic name.

SPEAKER:

I dance on the heat of lilies. Glory, O Christ King! I tread the whiteness of lilies. Glory, O Christ King! I press the sweetness of lilies. Glory, O Christ King!

SERAPHIC CHORUS:

Hail, O Light,
Light of the world,
Mighty cross,
Sign of Victory,
And palm of glory,
And tree of life.

SPEAKER:

I hear another song approach, I hear the seven eternal lutes. From the lilies comes all the light; from them all the melody. Cut them and they spring up, break them and they stand.

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CHORUS SERAPHICUS:

Voici les sept témoins de Dieu,
Les chefs de la milice ardente.
Tout le ciel chante!

SERAPHIC CHORUS:

Behold the seven witnesses of God,
Captains of the flaming hosts,
All the heavens sing.

II. LA CHAMBRE MAGIQUE

II. THE MAGIC CHAMBER

PRELUDE

RÉCITANT:

Le Jeune Homme, enveloppé de songes et de sorts, est debout contre la porte de bronze. Et, soudain, un chant pur se lève au delà du seuil infranchissable.

SPEAKER:

The young man under a spell of dreams stands against the bronze portal. And suddenly a pure song arises beyond the impassable threshold.

LA VOIX DE LA VIERGE ERIGONE (Solo):

Je fauchais l'épi de froment, oublieuse de l'asphodèle;
Mon âme, sous le ciel clément, était la soeur de l'hirondelle;
Mon ombre m'était presqu'une aile, que je trainais dans la moisson,
Et j'étais la vierge fidèle à mon ombre et à ma chanson.

THE VOICE OF THE MAIDEN ERIGONE:

I was cutting the tufted corn, and forgetting the asphodel;
My soul, under the gentle heaven, was sister to the swallow;
My shadow was almost as a wing, which trailed through the new-cut grain
And I was the virgin faithful to my shadow and my song.

RÉCITANT:

. . . La porte étant encore close, un autre chant se lève au delà du seuil infranchissable. Ce n'est plus le chant d'Erigone, la mélodie de la Vierge fille d'Icare qui volait parmi les étoiles du Lion, portant son épi d'or et ses larmes. C'est le chant inéffable de la Vierge sans tache, de la Tige de Jessé, da la Mère du Sauveur.

SPEAKER:

Another song arises beyond the impassable threshold, through the closed door. It is no longer the song of Erigone, the melody of the maiden daughter of Icarus who reached the stars of the Lion, with tears and a sword of gold. It is the ineffable song of the spotless Virgin, of the line of Jesse, of the Savior's Mother.

Handwrought Silver

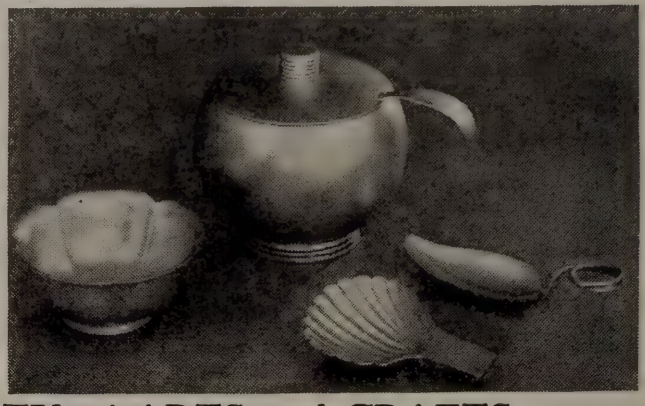
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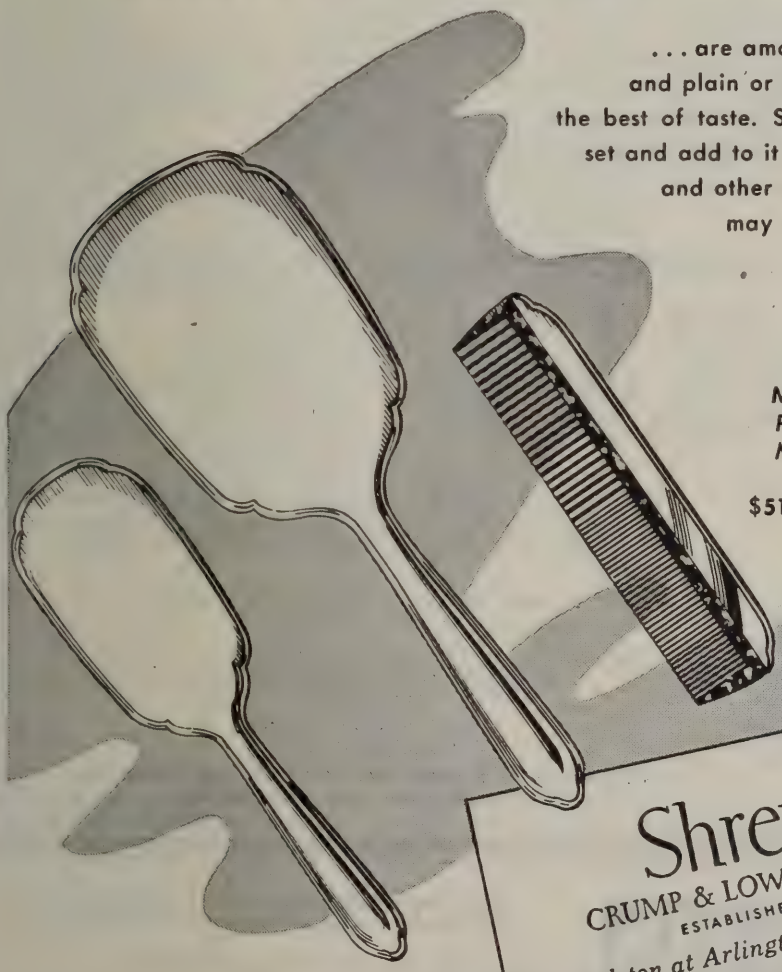
VOX CELESTIS (Solo):

Qui pleure mon enfant si doux, mon lys fleuri dans la chair pure?
Il est tout clair sur mes genoux,
Il est sans tâche et sans blessure.
Voyez. Et dans ma chevelure tous les astres louent sa clarté.
Il éclaire de sa figure ma tristesse et la nuit d'été.

HEAVENLY VOICE:

Who mourns my child so gentle, my lily unfolded in pure flesh?
He glows with light upon my knees,
He is without fault and without blemish.
See. And in my crown all the stars praise his radiance.
His face lightens my sadness and the whole summer night.

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III. LE CONCILE DES FAUX DIEUX — III. THE COUNCIL OF FALSE GODS

PRELUDE

RÉCITANT:

César,
Sache que j'ai choisi mon dieu.
. . . celui, celui
que tu nommes l'esclave rouge,
le monarque d'un jour, le roi
Sanglant, je l'ai choisi de toute
mon âme, au delà de mon âme.

SPEAKER:

Caesar, know that I have chosen my God . . . Him that you call the bloody slave, the monarch of a day, the bleeding King, I have chosen him with all my soul, with more than my soul.

LES CITHARÈDES:

Paian, Lyre d'or, Arc d'argent!
Seigneur de Délos et de Sminthe,
Beau roi chevelu de lumière.
Apollon!

THE SINGERS:

Paean, golden lyre, silver bow!
Great lord of Délos and of Smintheus.
Fair king clothed in light
Apollo!

RÉCITANT:

Cessez. Cessez, ô citharèdes
d'un demon qui n'a plus de char
ni plus de traits ni plus de nerfs
à la lyre et à l'arc, ni plus
de diadème sur la honte
de son front. Silence! Silence!

SPEAKER:

Cease, cease thy song to a monster who has no chariot, no features or nerves, no diadem on his shameful brow. Silence! Silence!

César, écoute l'autre lyre.
Je ne chanterai pas mon hymne.
Ah, j'ai trop d'amour sur mes lèvres
pour chanter et mon coeur m'étrangle
jusqu'à ce que je ne l'entende plus.
De la profondeur de tes yeux,
regarde. Ecoute, et puis regarde.
Ne tremble pas.

Caesar, hear another song. I will not sing my hymn. Ah, I have too much love on my lips to sing, and my heart contracts until I can hear no more. Gaze from the depths of your eyes. Listen and gaze. Tremble not.

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L'avez-vous vu?

Il dit alors: "Mon âme est triste jusqu'à la mort. Restez ici et veillez." Et il se prosterne et dit dans sa prière: "Ecarte cette coupe de moi, Seigneur. Toutefois, non comme je veux mais comme tu veux." Sa sueur tombe comme gouttes de sang, trempe la terre.

Les Femmes de Byblos:

Ah! Tu pleures le Bien-Aimé.
Tu pleures l'Archer du Liban.
O soeurs! O frères!
Il se meurt, le bel Adonis.

Vox Sola (Solo):

"Je souffre." Il a gémi. Écoute: "Je souffre! Qu'ai-je fait? Je souffre et je saigne. Le monde est rouge de mon tourment. Ah! Qu'ai-je fait? Qui m'a frappé? J'expire, je meurs, ô beauté! Je meurs, mais pour renaître impérissablement."

Chorus:

Adonis! Hélas! Pleurez!

Have you seen him whom I love? Have you seen him?

Then he said: "My soul is sad unto death. Stay here and watch." And he knelt and said in his prayer: "Lord, spare me this cup. Be it ever as Thou wishest, not as I wish." His sweat falls like drops of blood, soaks the earth.

The Women of Byblos:

Ah! you mourn the loved one.
You mourn the archer of Liban.
Oh sisters, brothers!
He dies, the fair Adonis.

Single Voice:

"I suffer." He groaned. Listen: "I suffer! What have I done? I suffer and I bleed. The world is red with my torment. Ah! what have I done? Who has struck me? Expiring, I yield, vision rare! I die to rise again to imperishable life."

Chorus:

Adonis! Alas! Weep!



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RÉCITANT:

Quel est ce jeune homme tout blanc
assis à l'entrée du sépulcre?
"Vous cherchez le crucifié.
Et pourquoi cherchez-vous parmi
les morts celui qui est vivant?"
Or Il est là debout. Il dit:
"Ne pleurez plus."

SPEAKER:

Who is this young man, all white, seated at the entrance to the tomb? "You seek the crucified; why do you seek among the dead one who is living?" There he stands. He says: "Weep no longer."

VOX SOLA (Solo):

Cessez, O pleureuses! Le monde est
lumière, tel qu'il l'annonce.
Il renait dieu, vierge et jeune homme,
le Florissant,

Il renait, il se renouvelle, O frère des
saisons jumelles.
Debout! La mort est immortelle, dieu,
par ton sang.

SINGLE VOICE:

Cease, mourners! The world is light
as he proclaims it.
He is reborn, God, virgin, and youth,
the Flower,

He is reborn, renewed, oh brother of
twin seasons.
Arise! Death is immortal, oh God, by
thy blood.

CHORUS:

Le dieu, voilà le dieu, Il est debout!

Io! Adoniastes!
O soeurs, O frères, exultez!
Le Seigneur est ressuscité.

CHORUS:

The God, see the God, he has risen!

Io! Worshippers of Adonis!
Oh sisters, brothers, rejoice!
Our lord has risen again.



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RÉCITANT:

Jésus, Jésus, Jésus, à moi!
(Fin de la musique)
Au secours, Seigneur! A mon aide!

Le Christ règne! Tu n'es que fange,
La mort est vie.

CHORUS:
Il est mort, le bel Adonis,
Pleurez, pleurez.

He leads the celestial dance.
Unbind your hair,

SPEAKER:

Jesus, Jesus, Jesus, turn to me! Help, O Lord! Help me!

Christ reigns! You are nothing. Death is life.

CHORUS:
He is dead, the fair Adonis,
Weep, weep.

IV. LE LAURIER BLESSÉ

IV. THE BROKEN LAUREL

PRELUDE

RÉCITANT:

César a dit: "Amenez le au bois d'Apollon; liez le au tronc du plus beau des lauriers; puis décochez contre son corps nu toutes vos flèches jusqu'à ce que vous vidiez les carquois, jusqu'à ce que son corps nu soit pareil au hérisson sauvage."

O Archers, il faut que je meure, il faut que je meure.

SPEAKER:

Caesar said: "Take him to the grove of Apollo; bind him to the trunk of the finest laurel; then release against his bare body all your arrows until your quivers are empty, until his body is like a wild porcupine."

O archers, I must die, I must die.

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Il faut que des mains d'hommes me tuent. . . Vos mains fraternelles.

Vous m'aimez, et vous n'exaltez pas mon mystère. Je vous dis que je vais revivre. N'ayez aucune crainte. En vérité je vous le dis (. . .) je vous le dis. Celui qui plus profondément me blesse, plus profondément m'aime.

Ô tremblement de mon âme! Je sens mon âme et l'arbre trembler jusqu'au bout des racines les plus cachées.

Il est là, le Pasteur. Il porte la brebis autour de son cou, sur ses épaules. . . .

Des profondeurs, des profondeurs j'appelle votre amour, Archers! Des profondeurs, des profondeurs je vous appelle! Rapprochez — vous. La nuit tombe. Il faut qu'on mire de près, de près, pour frapper juste. Lequel voudrai-je encore élire d'entre vous? Celui qui ajuste mieux que tout autre le plus âpre de ses dards et qui le décoche de telle force . . . qu'il blesse l'écorce de l'arbre me perçant de toute la hampe. Celui-là, certes, je saurai qu'il m'aime, qu'il m'aime à jamais.

The hands of men must kill me — even your brotherly hands.

You love me, but you fail to exalt my mystery. I tell you that I shall be reborn. Have no fear. It is the truth I tell you. He who most deeply wounds me, most deeply loves me.

O trembling of my soul! I feel my soul and the tree trembling to the ends of their most hidden roots.

He is there, the Shepherd. He bears the sheep around his neck, on his shoulders.

From the depths — I call upon your love, archers! From the depths, I call upon you! Come near. Night is falling. Close, close, to strike true. Which among you would I choose? Him who takes the keenest of his darts, adjusts it best, and lets it fly with such force that the shaft goes through and sinks into the tree. I shall know that this one loves me, loves me unceasingly.



Des profondeurs, des profondeurs j'appelle votre amour, Elus! chaque flèche est pour le salut, afin que je puisse revivre. Ne tremblez pas, ne pleurez pas! Mais soyez ivres, soyez ivres de sang comme dans les combats. Visez de près. Je suis la Cible. Des profondeurs, des profondeurs j'appelle votre amour terrible.

From the depths, I appeal to your love, chosen ones! Each arrow is surety of my rebirth. Tremble not, weep not! But be drunk, drunk with blood as in battle. Come close — I am your mark. From the depths, I appeal to your terrible love.

Béni soit le premier! Benie soit l'Etoile première! Encore! Votre amour! Votre amour! Encore! Encore! Encore! Amour éternel!

Blessed be the first! Blessed be the first star! Again! Your love! Your love! Again! Again! Again! Love eternal!

CHORUS:

Hélas! Ah!
Pleurez, Ô femmes de Syrie,
Criez, "Hélas! ma Seigneurie!"
Toutes les fleurs se sont flétries.
Criez! Pleurez, ô femmes de Syrie!
Il va dans la pâle prairie!

Il descend vers les noires Portes,
Tout ce qui est beau l'Hadès morne l'emporte.
Renversez les torches.
Eros! Pleurez.

CHORUS:

Alas!
Weep, oh women of Syria!
Cry, "Alas, my Lordship!"
All the flowers are withered.
Weep, oh women of Syria!
He goes to the barren desert!

He descends to the black portals,
All that is fair, dismal Hades takes from him.
Lower the torches.
Eros! Weep.

(Suddenly the women who receive the body see the arrows disappear as rays of light in the wounds.)



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V. LE PARADIS

CHORUS MARTYRUM:

Gloire! Sous nos armures flamboyez, ô blessures!
Qui est celui qui vient?
La lys de la cohorte.
Sa tige est la plus forte.
Louez le nom qu'il porte: Sébastien! Sébastien!

CHORUS APOSTOLORUM.

Tu est Saint.
Qui te nomme
Verra le fils de l'homme.
Qui sur son coeur te tient
Sourira de ta grâce.
Jean t'a donné sa place,
Tu boiras dans sa tasse, Sébastien!

CHORUS ANGELORUM:

Tu es beau.
Prends six ailes
D'Ange, et viens dans l'échelle
Des Feux musiciens,
Chanter l'hymne nouvelle
Au Ciel qui se constelle
De tes plaies immortelles,
Sébastien.

V. PARADISE

CHORUS OF MARTYRS:

Glory! Wounds shine forth beneath our armor!
Who is that who comes?
The lily of the cohort.
His stem is best of all.
Praise the name he bears: Sebastian! Sebastian!

CHORUS OF APOSTLES:

Thou art Saint.
Who names thee
Will see the son of man.
Who bears thee in his heart
Will smile with thy grace.
John has yielded his place,
Thou wilt drink from his cup, Sebastian!

CHORUS OF ANGELS:

Thou art beautiful.
Take six wings of Angels,
Come to the scale of music's host,
There to sing a new hymn
In heaven where are praised
Thy immortal wounds,
Sebastian.

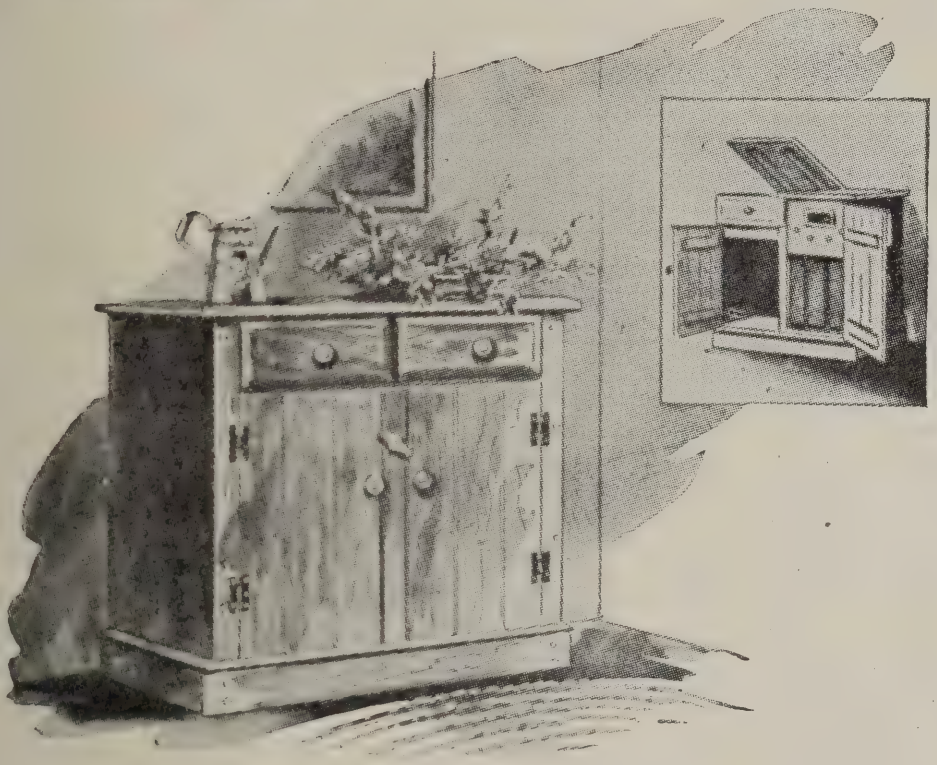
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ANIMA SEBASTIANI:
Je viens, je monte.
J'ai des ailes.
Tout est blanc.
Mon sang est la manne qui blanchit le désert de Sin.
Je suis la goutte, l'étincelle et le fétu.
Je suis une âme, Seigneur, une âme dans ton sein.

SPIRIT OF SEBASTIAN:
I come, I ascend.
Born on wings,
All is white.
My blood is the manna which whitens the desert of Zin.
I am the drop, the spark, the germ of life.
I am a soul, Lord, a soul in thy bosom.

CHORUS VIRGINUM:
Tu est loué.
L'étoile de loin parle à l'étoile et dit un nom, le tien.
Dieu te couronne.
Toute la nuit, comme une goutte à ton front, est dissoute, Sébastien!

CHORUS OF VIRGINS:
Thou art praised.
Star speaks to distant star, and speaks a name: thine.
God crowns thee.
Night itself as a drop on thy brow is vanished, Sebastian!

CHORUS SANCTORUM OMNIUM:
Louez le Seigneur dans l'immensité de sa force.
Louez le Seigneur sur le tympanon et sur l'orgue.
Louez le Seigneur sur le sistre et sur la cymbale.
Louez le Seigneur sur la flute et sur la cithare.
Alleluia. Alleluia.

HOLY CHORUS:
Praise the Lord in the greatness of his power.
Praise the Lord on the dulcimer and organ.
Praise the Lord on the timbrel and the cymbal.
Praise the Lord on the flute and cither.
Hallelujah. Hallelujah.

Circumstances militated against the success of the piece at its initial presentation. In the first place, on May 16, the Archbishop of Paris

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had declared it to be "offensive to Christian consciences," and warned Catholics to stay away from it. Debussy and d'Annunzio jointly published an indignant retort, in which they said: "We declare . . . that this deeply religious work is a lyrical glorification not only of this splendid Christian athlete, but also of all Christian heroism." Nevertheless many obeyed the command. Vallas ventures that "the representations of the Saint by a Jewish woman dancer" was not considered fitting by the Church, that public confidence may not have been strengthened by the thought that the theatrical ambitions of Ida Rubinstein were the instigating motive of the whole venture. The performance "was also marred," adds M. Vallas, "by the absurdly inadequate interpretation of the principal rôle by the foreign dancer, Ida Rubinstein, who had absolute control of the production."*

The "ensemble rehearsal" went well, and the composer, who until then had stayed away from the theatre, was "moved to tears." † But

* Elsewhere, this writer states that the dancer's interpretation was "marked by a bland incomprehension."

† Jacques Durand, Debussy's publisher, relates this incident: "I had the intense satisfaction of having him play to me *'Le Martyre de Saint Sébastien.'* When he came to the magnificent passage of the 'Passion,' Debussy, at the piano, wept, while I in my armchair was likewise moved. He had put so much emotion into his playing that he had conveyed it to his 'audience.'" (*"Quelques Souvenirs d'un Editeur de Musique"* — 1924.)

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at the first performance, things did not go nearly so well. There were misunderstandings and confusion. "The musicians were hampered by the Italian poet's phraseology, which was rather labored, though at times magnificent." A performance of three hours on a subject of a single, rapt mood, and little action, with music only episodic, save for the "prelude" to each act, and the choruses in the final scene, must have seemed to many who remembered the ravishing "Faun" and the ardent Pélleas, strangely static and austere. The audience, according to the reviewer of the *Rappel,* "poured out gradually, like water from a broken vase." Many highly enthusiastic things were written about the music, but some were skeptical. Certain publications sided with the church. The *Gaulois* refrained, "out of consideration for its readers," from describing the drama: "There is something inherently sacrilegious about it, which necessarily offends Christian feeling." There were a number of performances, but attendance languished. On numerous occasions since, the music has been performed in concert arrangement.

To return to the Catholic ban which was laid upon the work, it will be interesting to quote from an interview which Debussy gave to the *Comœdia* on May 18, 1911:

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"Do you imagine that my works do not contain what I may call religious precedents? Do you propose to fetter the soul of the artist? Is it not obvious that a man who sees mystery in everything will be inevitably attracted to a religious subject? I do not wish to make a profession of faith. But, even if I am not a practising Catholic nor a believer, it did not cost me much effort to rise to the mystical heights which the poet's drama attains. Let us be clear about the word *mysticism*. You see that this very day the Archbishop has forbidden

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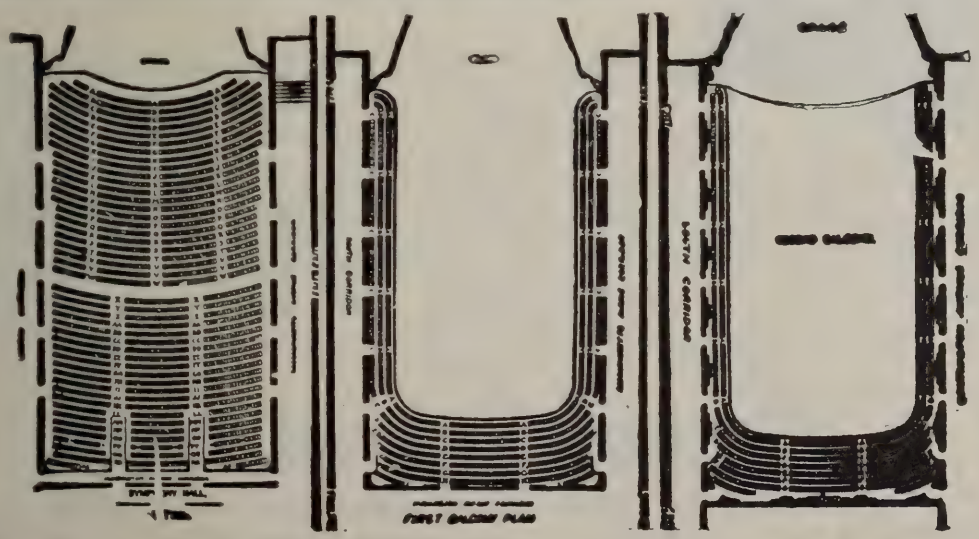
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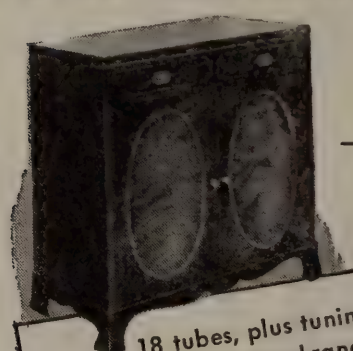


the faithful to assist at d'Annunzio's play, although he does not know the work. But let us not dwell on these annoying details. . . . From the artistic point of view such decrees cannot be considered. I assure you that I wrote my music as though I had been asked to do it for a church. The result is decorative music, if you like, a noble text, interpreted in sounds and rhythms; and in the last act when the saint ascends into Heaven, I believe I have expressed all the feelings aroused in me by the thought of the Ascension. Have I succeeded? That no longer concerns me. We have not the simple faith of other days. Is the faith expressed by my music orthodox or not? I cannot say. It is my faith, my own, singing in all sincerity. In case it interests you, I may as well tell you that I wrote in two months a score which in the ordinary way would have taken me a year, and that I put into practice what I might call my theories on incidental music. It should be something more than the vague buzzing that too often accompanies verse or prose, and should be closely incorporated with the text."*

* The joint pronouncement of the poet and the musician is here given at length: "The Archbishop of Paris, in a manner that was ill-advised, has attacked in his recent decree a work, still unknown to him, created by two artists who, in the course of several years of labor, have given at least evidence of their unremitting aspiration toward the severest forms of art. Without failing in the respect which the Archbishop's note itself fails to accord us, we desire to express our regret at the singular treatment which we have not deserved; and we affirm — upon our honor and upon the honor of all those who are acquainted with 'The Martyrdom of Saint Sebastian' — that this work, deeply religious, is the lyrical glorification, not only of the admirable athlete of Christ, but of all Christian heroism."

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Émile Vuillermoz, who assisted as trainer of the chorus in the initial production, has this to relate about the effect of the Catholic censure upon the attendance: "The Archbishop of Paris threatened with excommunication those hearers who might have the temerity to attend the performance. And with docility, rich Catholic families, and even others, ready to seize an unexpected chance to effect an economy, hurried their *valets de chambre* to M. Astruc to reclaim the fee of their season boxes at the Chatelet."

M. Vuillermoz continues (in his *"Musiques d'Aujourd'hui"*):

"Most musicians affected to see in this score nothing more than an occasional work, an 'order' scribbled off (*bâclée*) by the composer in a few hours to satisfy the ostentatious (*fastueux*) caprice of Mme. Ida and Gabriele d'Annunzio. It was decided then and there that such matters were not to be taken seriously. The mysterious complexity of the score, as it came in page by page, filled the performers with a sort of terror. The fragments were so obscure that one could not appreciate their exact place in a text that was then unknown. The choral singers exchanged uneasy looks. But the fervent zeal of Debussy's friends in charge of the production triumphed over all obstacles. Ida Rubinsein had ennobled a mystical studio in a commonplace palace at Versailles with paintings representing the execution of the Saint, and there she rehearsed while Vuillermoz endeavored to obtain from a piano the secrets of Debussy's score. At the rehearsal, when chorus and orchestra were first brought together, the artists, as a rule *blasé* at this sort of ceremony, were really moved. Debussy was present. The work was so strangely impregnated with magic that one did not dare to treat it familiarly. There was surprising respect, veneration. Debussy himself, who had to a high degree modesty in emotion, could not maintain his habitual attitude of sarcastic good will; ingenuously he wept. Truly, a unique moment in his life as an artist. Never, perhaps, had he heard so perfect an embodiment of his dream. It was necessary to have heard, that day, the complete score of the Mystery to know all that it contains of the talismanic and the supernatural. For this magnificent realization was to be without a following day.

"At the performance, Armand Bour exiled the chorus, whose sole care was to see the conductor's baton. These singers were put in the wings, dispersed everywhere on the stage. The chorus directors tried to reassemble them, to group them. Léon Bakst studied the grouping, and when a pause allowed, led a warrior, a woman of Byblus, an archer or a slave to another position, to a different group, for the sake of some color effect. And so sopranos found themselves dispersed in the midst of basses, timid tenors were in all the corners of the great stage; so that, not touching elbows, they did not dare to sing their difficult measures. No wonder, then, says Vuillermoz, that the audience, on account of this incomplete revelation, failed to understand and appreciate the Mystery. Nor can a just idea of the work be obtained from the orchestral suite."

Those who thought the play cumbersome, and the concert version

ANNUAL MEETING

To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which will be held in Symphony Hall on Thursday, April 8th, at 4:00 P.M.

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Chairman, Friends of the
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in its turn inadequate to convey the composer's full intent, spoke of an opera, and in 1914 Jacques Rouché, the new director at the *Opéra,* approached Debussy on such a project. Debussy, intrigued, sought out d'Annunzio, who agreed to write the libretto. Rouché vacillated upon the subject, hesitating in remembrance of the Archbishop's stand, warming again to the idea, when during the war, the star of d'Annunzio and his country rose in French estimation. But Debussy's sickness and death came before anything had been done.

"Le Martyre de Saint Sébastien," again wrote Vuillermoz in 1920, "is a masterpiece which has not yet been understood. It remains to be discovered. Debussy wrote his 'Parsifal' that day. But his 'Parsifal' is still waiting for its Bayreuth."

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FRIDAY AFTERNOON, APRIL 2, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 3, *at* 8:30 *o'clock*

CHARLES MÜNCH *Conducting*

MOZART Symphony in D major, "Prague," No. 38 (Köchel No. 504)

I. Adagio; Allegro
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BEETHOVEN Symphony No. 8 in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

INTERMISSION

SCHUMANN Symphony No. 4 in D minor, *Op.* 120

I. Andante: Allegro
II. Romanza
III. Scherzo
IV. Largo: Finale

(Played without pause)

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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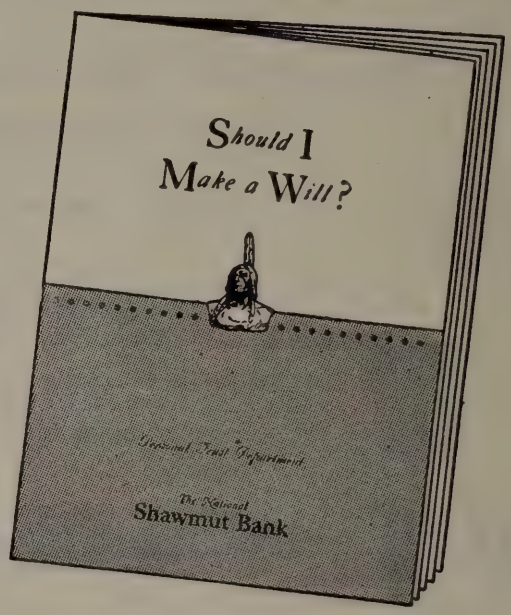
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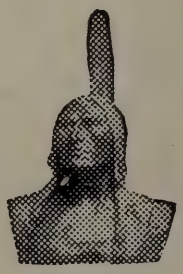
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WHY MODERN MUSIC INDEED?

By RUDOLPH ELIE

"The Roving Reporter" for "The Boston Herald" wrote as follows on March 26 last:

Perhaps you read, in the neighboring "Mail Bag" column, a letter by Frances A. Leland of West Newton captioned "Why Modern Music?" It was an exceedingly literate letter setting forth an exceedingly interesting and, I fancy, well-shared point of view.

"I am not an admirer of modern music to put it mildly," she writes, "but I do concede some of it is worthwhile, and that it has a right to be heard in moderation. But when you take (or Koussevitzky takes) Prokofieff and attempts to make a pleasant afternoon out of it, you either have to be more than slightly deaf or born too soon."

The writer goes on to say that there is so much discord and so much noise and confusion that it is insulting to pay money and get more of it. "Are we supposed," she asks, "to enjoy music and derive relaxation, strength and stability thereof, or become more nervous, more emotionally upset and more exhausted?"

While she certainly has a point that much contemporary (and much of the so-called "classical") music frequently over-emphasizes volume of sound, it seems to me she is quite wrong in thinking that music's main function is to relax, strengthen and stabilize. If it were, we might all sit about in lounges listening to Muzak or tune in on any radio station for its luncheon melodies, as the various melanges of the Barcarolle from "Tales of Hoffmann," "Home, Home on the Range" and "In a Persian Garden" are inevitably called.

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No; the role of music is no mere soft accompaniment to an afternoon's doze in polite society, nor a background to seductive conversation, nor even a soothing syrup to be taken for jangled nerves at the end of a hard day. Beethoven himself carried that battle for the liberation of music into the music rooms of princes and patrons, and won it hands down. Music has never since had to justify its existence or limit its horizons, and it surely never will have to fight that battle again.

Every composition of music, no matter how inferior, commonplace or routine, is a universe in itself. The purer its inspiration, the greater its composer, the more limitless that universe. A song of Schubert — "Impatience," to cite a familiar one — is certainly as much a masterpiece of the human spirit in miniature as Beethoven's Ninth Symphony, or Bach's B minor Mass or Mozart's "Don Giovanni" are on a more extended canvas. Yet what point in common have all these save the indisputable creative force evident in all of them? Each is a different world in itself — and each rises to heights of expression or sheer sound, noise if you will, limited only by the musical apparatus available to the composer.

And each differs with Mrs. Leland's definition of music, in that all of them, within their own framework, achieve a tremendous sense of turmoil, of conflict, tension, excitement. There are few moments of relaxation in the B minor mass. What, indeed, could be less relaxing than the great chorus on "Et Resurrexit" with its piercing trumpets? Or what more exalted than the concluding measures of the Choral Symphony? Or what more terrifying than the screaming death of Don Giovanni in flames?

Contemporary composers, like the masters, have used every means at their disposal to achieve the expressivity necessary to their musical inspiration. That that inspiration differs from their predecessors' inspiration can

hardly be considered remarkable. Today's composer, like today's scientist, has before him the discoveries of every generation that preceded him. Any Conservatory graduate of today could astonish Beethoven with a discussion of dissonant counterpoint, just as any MIT student could utterly stupefy Aristotle, lecturing to him as to a child. This is not to say the graduate or the student could approach their inspiration or genius. Given the same information, Aristotle and Beethoven would certainly still have achieved immortality. So it is with the accumulated ideology, information and technique of centuries the contemporary composer works; of course his language is different.

Surely, one cannot expect this music to relax, stabilize and strengthen one. Yet a well-balanced symphonic program may contain several works, each of them of contrasting nature. One may be a work of pure design, another of free-flowing melody, another of the serenest contemplation, still another of riotous, savage emotion. Each is a law unto itself and must be judged on that score alone. To expect them all — modern, classical, impressionist, baroque, romantic, neoclassical and so on — to reflect the same point of view in the same idiom would be to reduce music to slavery, reduce all programs to luncheon music, and reduce all listeners, in time, to stagnation.

• •

EXHIBITION

The thirty-three paintings now hanging in the foyer represent a selection of works from the *Ninth Annual Exhibition by Rhode Island Artists.* The entire show was presented during the months of February and March in the Museum of Art of the Rhode Island School of Design. Out of over six hundred entries, seventy-five works were chosen by a jury consisting of two artists who were nominated by the artists themselves. Mr. Jacques Lipschitz, in-

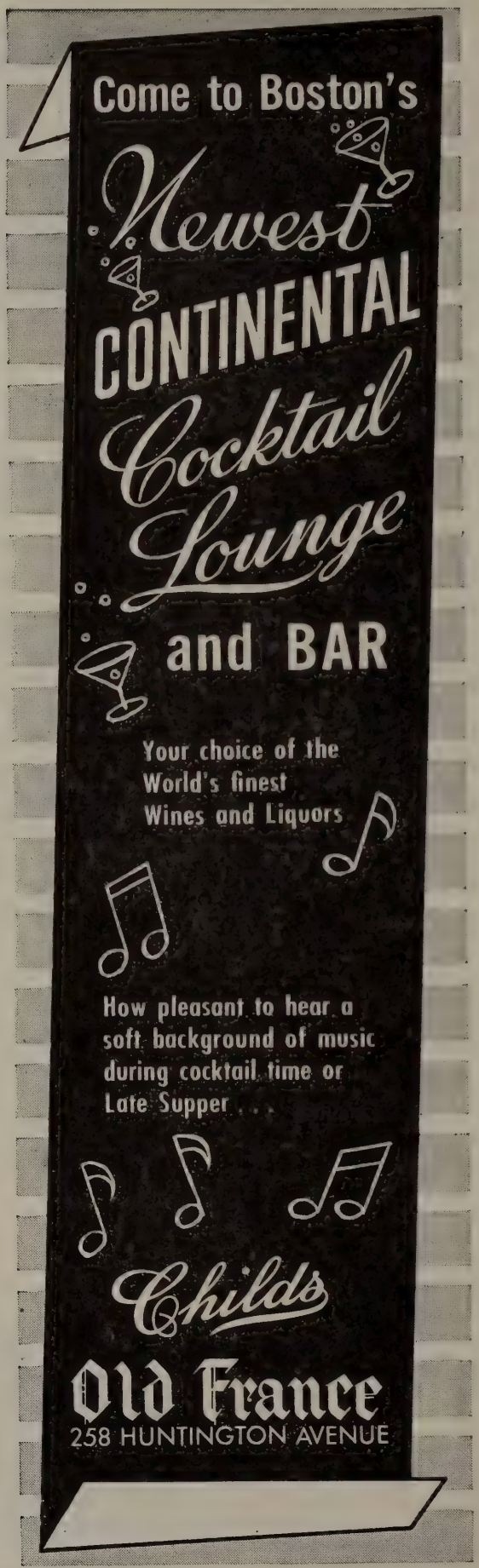
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ternationally known sculptor and Mr. Jack Levine, Boston's famed painter, made the choices. The third juror, Mr. Peyton Boswell, Editor of the *Art Digest,* was unable at the last minute to attend.

The following paintings are included in the exhibition:

David Aldrich, *Landscape*
Loren R. Anthony, *At Rest*
John G. Armstrong, *Still Life*
Miriam H. Beerman, *And There is Darkness upon the Face of the Water*
Philip W. Brown, *Hoxies Four*
A. Dwight Burnham, *Grand View, Provincetown, Massachusetts*
William G. Congdon, *Naples*
Edgar Corbridge, *Lighthouse with Green Door*
Patrick Flammia, *Landscape; Crucifixion*
Robert G. Hamilton, *Marionettes; Crow and Pig Skull*
Emily Balchin Huntley, *Winter Landscape*
Mary Janaros, *Brenton*
Carolyn Lawton, *Carnival*
Dorothy Holt Manuel, *Night Baseball Game*
Louise E. Marianetti, *Antique — Urn*
Anne Welling Mast, *Jungle Belle*
Gerald Mast, *The Wave*
Maxwell Mays, *The Careless Diner; Picadilly Square*
Marion Munson, *Going up to Sacré Coeur, France*
Karnig Nalbandian, *Blackmoor Mill*
Edith Henrietta Noble, *The Wanderer*
Fan Pinkerson, *An Impression*
Daniel Schwartz, *The Big Top; The Students*
Elizabeth Slater, *Nauset Beach Light; Deep Winter*
H. Lane Smith, *Water Front (Providence, R. I.)*
Patricia Stathis, *Planes in Space*
Molly Nye Tobey, *Kansas, Gay Feather*
Frederic Whitaker, *Harlem Sunshine*

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On a Boston music lover

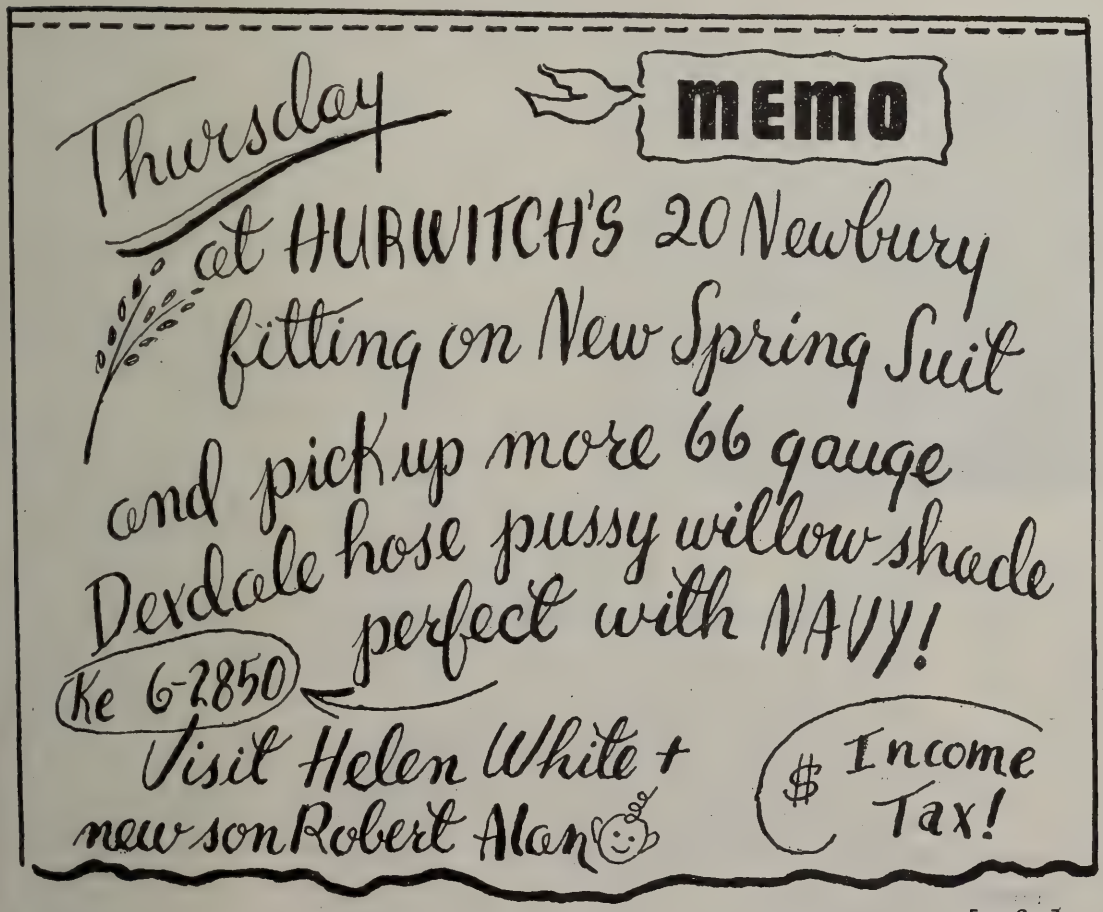
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CHARLES MÜNCH

CHARLES MÜNCH was born at Strasbourg, Alsace, Sept. 26, 1891. His father was the founder of the Saint Guillaume Chorus in Strasbourg, and it was at home, under his father's guidance, that he first studied violin, harmony, and singing. He went to Paris before the first World War, and studied violin with Lucien Capet. In 1919 he was made professor at the Strasbourg Conservatory, and later conductor of the orchestra. He gained further experience in what was destined to be his career when he worked under Wilhelm Furtwängler at the Gewandhaus Concerts in Leipzig. He returned to Paris, where in 1930 he founded the *Orchestre de la Société Philharmonique de Paris.* In 1937 he succeeded Philippe Gaubert as the conductor of the *Société des concerts du Conservatoire.*

M. Münch, visiting America last season and several European countries in the spring and summer, has appeared many times as guest conductor (he conducted the Boston Symphony Orchestra on December 27–28). Returning this season, he conducted the Boston Symphony concerts of November 21–22, and has visited other orchestras of our East and West.



SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

It is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The "Prague" Symphony was first performed at these concerts January 27, 1882. The most recent performance in the Friday and Saturday Series was February 1, 1946, Sir Adrian Boult conducting.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. "Figaro," produced there in the previous season, had been an immense



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success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *"Don Giovanni"* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of "Figaro," as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my 'Figaro,' transformed into quadrilles and waltzes; for here nothing is talked of but 'Figaro,' nothing played but 'Figaro,' nothing whistled or sung

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but 'Figaro,' no opera so crowded as 'Figaro,' nothing but 'Figaro' – very flattering to me, certainly."

Franz Niemtschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this symphony was composed between *"Figaro"* and *"Don Giovanni,"* commentators have noted a likeness in the chief

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theme of the *allegro* to the first theme of the Overture to *"Don Giovanni."* Erich Blom goes even further in associating the symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *'Don Giovanni';* the half-close leading to the *allegro* is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the *finale* almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the *finale* with its bubbling bassoon accompaniment."





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MOZART'S "PRAGUE" SYMPHONY

By ALFRED EINSTEIN

(Quoted from *"Mozart, His Character and His Work,"* Oxford University Press, 1945)

THIS work is also known as the symphony "without a minuet," and this nickname is more appropriate than those who have used it realize. For the work is, as we have already suggested, not a return to the Italian symphony type, but rather a full-scale Viennese symphony, which happens to lack a minuet simply because it says everything it has to say in three movements. This is Mozart's last symphony in D major, and it is the synthesis, upon the highest level, of what he had expressed in the "Haffner" Symphony and the one written in Paris, both also in D. In those works, the first movement is to a certain extent a display piece, and an exhibition of contrapuntal skill. In this one, after the eloquent tension of the slow introduction – how proudly it begins and what conflicts lie behind this apparent assurance! – there comes a movement saturated with polyphony, even though the naïve listener would not be aware of it. The thematic material, stated in the first thirty-five measures, seems quite heterogeneous, and yet it forms a wonderful unity. An important part is played by a motive

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that anticipates the *fugato* of the Overture to *Die Zauberflöte.* We have already referred to a sketch in which Mozart experiments with the combination of the motives of this movement — one of the few pages that give us a glimpse into Mozart's workshop. For the development section he reserves a feature of increased intensity: canonic treatment. This development section is one of the greatest, most serious, most aggressive in all Mozart's works. In it, characteristically, the second theme cannot take part, but must remain untouched. The slow movement is marked only *"andante"* again, but what a deepening of the concept *andante* is here! This is no longer a mere intermezzo between two animated movements; it has its own inner animation, and it embodies the most complete combination of a singing quality and polyphonic character. There is a relation between this movement in G major and the aria *Dalla sua pace,* which Mozart wrote as an interpolation for Don Ottavio to sing in the Vienna performance of *Don Giovanni.* The only difference is that what the text prevents from coming to full realization in an aria may flow forth without hindrance in a symphonic movement. The finale is one of

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Denn ein Tor nur kann auf Erden hoffen,
Zu genügen einem solchen Triebe:
Wen der Pfeil des Schönen je getroffen,
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Und den Tod aus jeder Blume riechen:
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(January 1825) *

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Doth himself so unto death deliver;

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Ever shall he languish with desire:
None but fools on earth hope to discover
Limpid water fit to quench such fire.
Whom beauty's arrow hath made beauty's lover,
Ever shall he languish with desire.

He shall waste away as the spring torrent,
Ev'ry breath he draws a poison'd duty,
Death in ev'ry flow'r and bloom abhorrent:
Who hath gazed full in the face of beauty,
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This is similar in idea to the couplet by E. A. Poe ("A Romance," first version):

I could not love, except where Death
Was mingling his with Beauty's breath.





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Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

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BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a

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delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" ("*aufgeknöpft*") than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks – to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this symphony came full-



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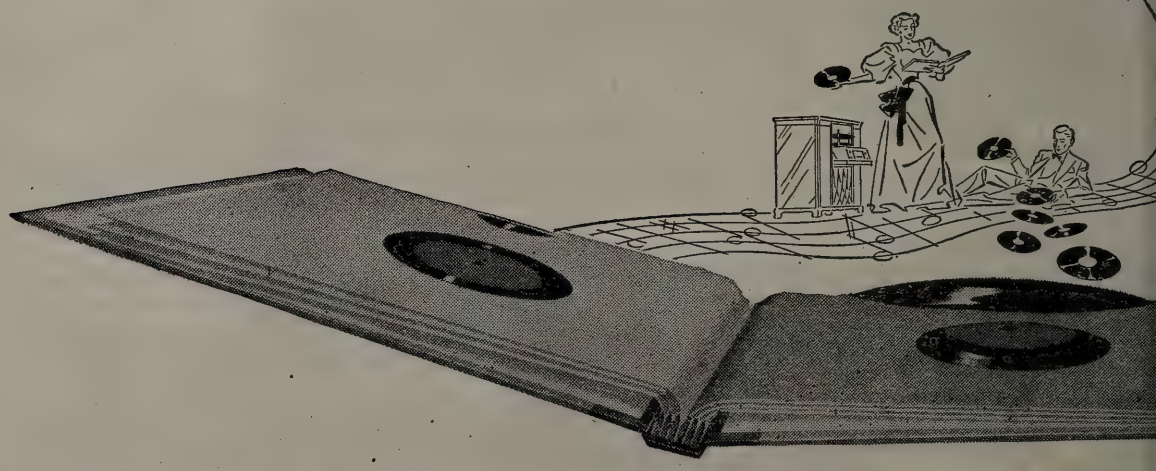
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fledged into being.* It was with his simplest themes that Beethoven took the most laborious pains. The naive ingredients, for example, from which the *allegretto* of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So with the Eighth Symphony, its almost childlike themes were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the *Allegretto scherzando* a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "at a sitting" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

When the symphony had its first performance at the *Redoutensaal* in Vienna, in 1814, it was sandwiched (together with a vocal trio)

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

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between the Seventh Symphony, and the "Wellington's Victory." Both had caused some stir in Vienna when they were performed in the December previous, and now they seem to have overshadowed the new and less noisy symphony in F major. The large audience, which probably numbered three thousand, applauded the *Allegretto* of the Seventh until it was repeated, and also encored the battle portion of the closing piece. As for the reception of the Eighth, the reviewer of the *"Allgemeine Musikalische Zeitung"* wrote: "The greatest interest of the listeners seemed centered on this, the *newest* product of Beethoven's muse, and expectation was tense, but this was not sufficiently gratified after a single hearing, and the applause which it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short—as the Italians say—it did not create a *furore*. This reviewer is of the opinion that the reason does not lie by any means in weaker or less artistic workmanship (for here as in all of Beethoven's works of this class there breathes that peculiar spirit by which his originality always asserts itself); but partly in the faulty judgment which permitted this symphony to follow that in A major, partly in the surfeit of beauty and excellence which must necessarily be followed by a reaction. If this symphony should be performed *alone* hereafter, we have no doubt of its success." There might

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also be discerned the customary disappointment of the world when a composer who has produced a score to the general liking does not merely repeat himself in his next, but seeks fresh fields, perhaps less obvious and clamorous. Beethoven's angry remark after this concert (told by Czerny) that the Eighth Symphony fell short of the popular success of the Seventh "because it is much better" has been quoted as evidence of the composer's preference for this work. It would seem nothing more than the entirely natural pique of an artist who finds his latest work on its first appearance misunderstood and slighted. Beethoven found consolation, also according to Czerny, "when, walking on the Kahlenberg after the performance of the Eighth Symphony, he got some cherries from a couple of girls and when he asked the price from one of them, she replied: 'I'll take nothing from you. We saw you in the Ridotto Hall when we heard your beautiful music.' "

Sir George Grove, examining the earlier annals of the century, found the Eighth Symphony both neglected in concerts and patronized by commentators. Even in Vienna, as Hanslick pointed out, the Pastoral Symphony was referred to as late as 1850 as the Symphony in F, as if another did not exist in that key. The Eighth did not find its way to the *Conservatoire* concerts in Paris until 1832, when it was labelled *"symphonie inédite."* There were performances where the

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popular *Allegretto* from the Seventh was substituted for the second movement. Oulibicheff considered this despised *allegretto scherzando* as a "caricature of Rossini." Lenz in his mid-century study of Beethoven decided that the Seventh and Eighth Symphonies and the "Wellington's Victory" were intended as a sort of "military trilogy," the Eighth attaining that status by the "most poetical tattoo" in its finale. Lenz derives his assumption from Serov, who had called the constant triplet figure in that movement "an idealized roll of the drum."

There is no doubt that the earliest hearers, at least, of the Eighth Symphony were both jolted and alienated by the sudden whims to which Beethoven gave free rein. The abrupt modulations, the sudden loud chords, the humorous treatment of the bassoons, the conception of the second movement—these matters were taken as buffoonery and in doubtful taste. Lenz, for example, speaks of this symphony as *la moins goûtée* among the nine. It is a question which some one else may decide whether a work of art is to be considered as written for its time or for eternity. Certainly Beethoven wrote this symphony with a lively sense of the proprieties he was upsetting with his outbursts of musical humor. If these are to be taken as jokes, their point is inevitably dulled as the proprieties are superseded and the music itself is sanctified by custom. What was once unexpected, even shocking, becomes, as one grows up with it, as much a matter of course as the

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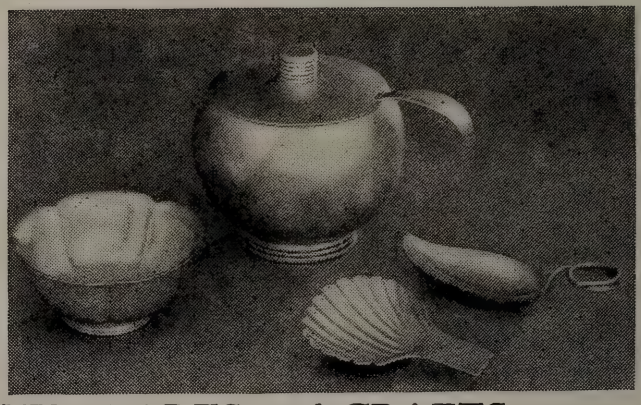
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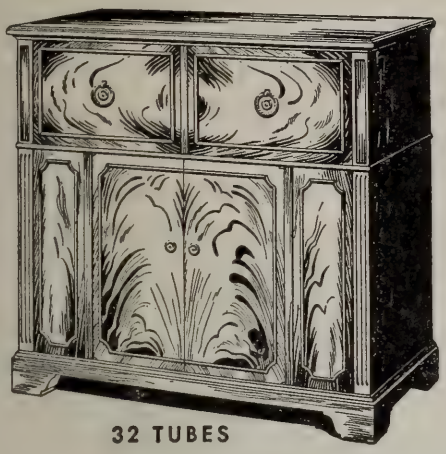


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daily phenomena of nature. One reads with some astonishment that Grove found "violent emotion and fury" in the concluding pages of the first movement. "Beethoven betrays a feeling of wrath which I do not remember in any other of his works, or in any other piece of music – though I am not able to speak of Wagner.* It is not the boisterous fun which we find throughout the *Finale.* Here it is edged by a distinct spirit of anger." This writer, to whom the nine symphonies were as a bible, seems to have been particularly disturbed by the "unmusical C-sharp which bursts in upon the peaceful F major of the *Finale.*" He found this intruding note "unbearable – a rude interruption, like a sudden stroke of fate upon the life of some gentle child." The comfortable serenity of an audience of today is not visibly ruffled by this outlandish passage; they seem inclined to accept it as a rather delectable fingerprint of Beethoven, impressed safely within the orthodox definition of the word "beauty."

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as care-

* Sir George made this surprising admission in 1896 (the publication date of his "Beethoven and his Nine Symphonies")!

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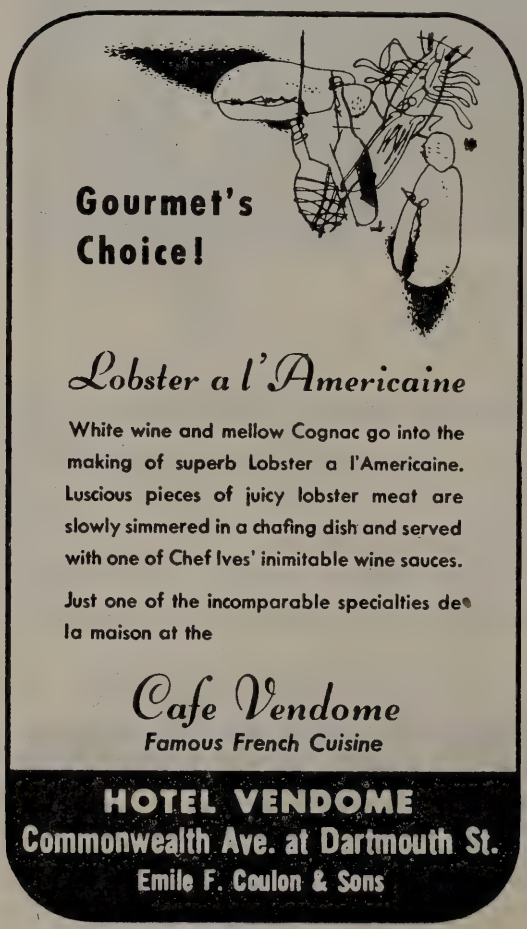
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fully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a lady by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently



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begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

~

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves — a new precedent. The sketchbooks indicate that Beethoven considered an introduction to the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its



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graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

The *allegretto scherzando* supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at an evening's party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the *allegretto scherzando* is of the sort that makes its point briefly — and stops there.

The *tempo di menuetto* of the third movement, considerably slower than the *scherzo* which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the

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swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the *allegro vivace* he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening *pianissimo* measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George, Tovey has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key.



Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . .Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."



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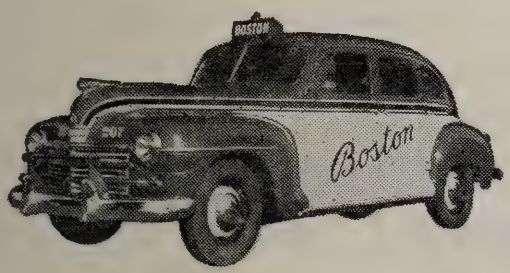
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WHAT IS ORIGINALITY?

By R. VAUGHAN WILLIAMS

Quoted from "National Music" (Oxford University Press)

PERHAPS you know Gilbert Murray's aphorism that "the genius may be a rebel against tradition, but at the same time he is a child of it." Nobody has ever created or will create something out of nothing. We have a common stock of words and notes from which to select. The artist selects rather than creates. Originality is something more subtle than being what advertisements call "different." A great artist can infuse a common thought with a special radiance. Schumann used to say that Beethoven's chromatic scales sounded unlike anybody else's. Hundreds of people might have heard Mr. Shaw's sentry make his pithy remarks, but it required a Shakespeare to see their beauty, to realize their implications, to cut the diamond and give it its true setting.

Probably one of the most original phrases in the world is the opening to the prelude of Wagner's "Tristan" yet it is almost identical with

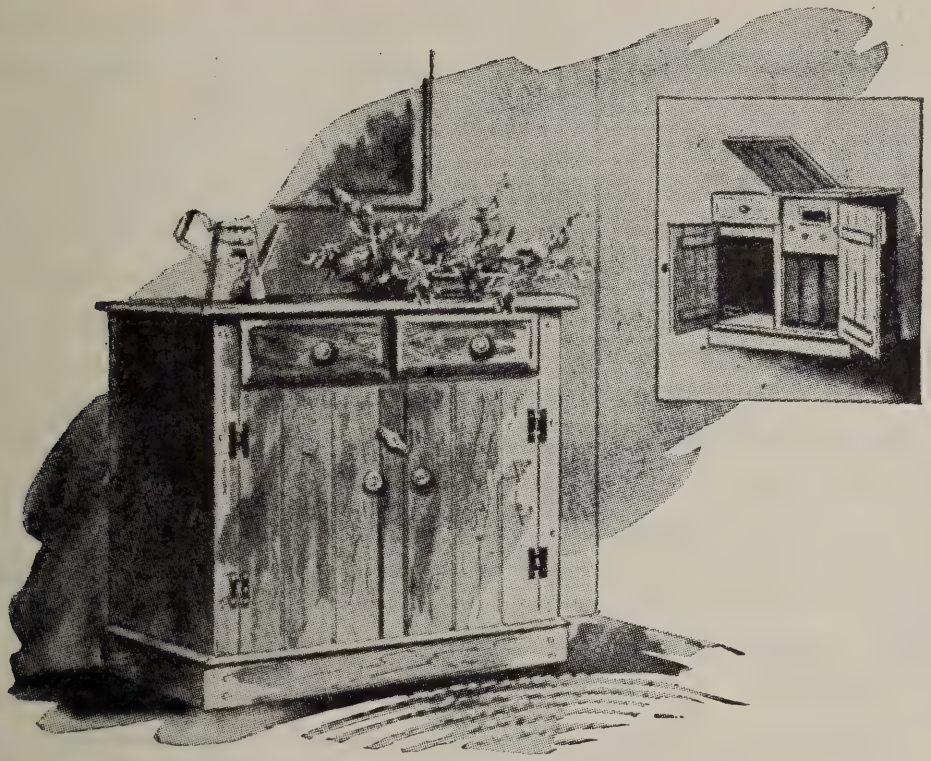
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one out of Mozart's C major Quartet. Its originality lies in the fact that with Wagner it had a definite emotional purpose, while with Mozart it was probable an harmonic experiment. We can be pretty sure that the Mozart phrase had not the same emotional effect on its contemporary hearers as the Prelude to "Tristan" has on us, because the world was not then ready for such an emotional experience. When Mozart wanted to write amorous music, the mode of expression that suggested itself to him was *"La Ci Darem."* To take another example, it was not Debussy who was the inventor of the whole-tone scale; anyone can sit down to the piano and play that and probably composers have often experimented with it in private. I have it on the authority of Sir Hugh Allen that an English eighteenth-century composer, John Stanley, wrote a fugue on a subject in the whole-tone scale, but this, of course, was in the nature of an experiment; it was reserved for Debussy to see the significance of this method of expression and to explore its harmonic possibilities. And just as John Stanley before Debussy used the whole-tone scale without producing anything vital because it struck no corresponding sympathetic chord in his imagination, so the younger generation of composers since Debussy fail to make their whole-tone music vital because, to them, it is no longer a truth but only a truism. A composer is original, not because he tries to be so, but because he cannot help it. Monteverde and his contemporaries

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introduced an entirely new form of art, the Opera, under the impression that they were reviving the declamation of the ancient Greeks. Mozart's "Musical Clock" Fantasia was a deliberate attempt to imitate the style of Handel, but Mozart sings to you in every note of it. I suppose there is nothing in the world more characteristic of its author than Coleridge's "Ancient Mariner," but this was deliberately modelled on the ballads in Percy's "Reliques." A really original work remains original always. What is merely novel becomes stale when the novelty has worn off. The diminished seventh as a means of dramatic excitement is now considered an outworn device, but the "Barabbas" from Bach's "St. Matthew Passion" remains as exciting and as unexpected for us today as it was when Bach wrote it two hundred years ago. When Brahms and Liszt were both new composers the music of Liszt was considered new and exciting, whilst that of Brahms was thought to be old-fashioned and obscurantist. Nowadays Brahms is as fresh as ever, while Liszt has become intolerably old-fashioned.

Do we not perhaps lay too much stress on originality and personality in music? The object of the composer is to produce a beautiful work of art and as long as the result is beautiful it seems to me it matters very little how that result is brought about.

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings.

The most recent performance at the Boston Symphony concerts was on April 25, 1941.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new

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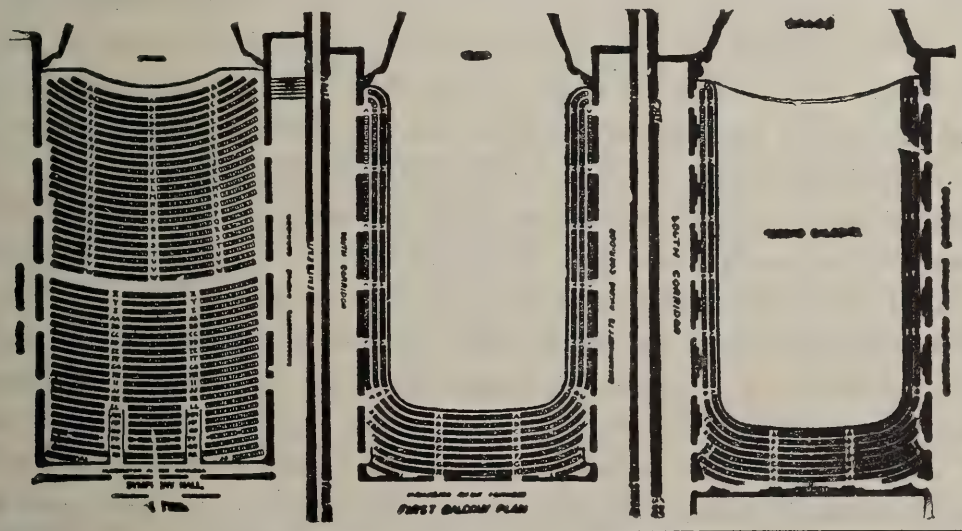
and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano – it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a

* "Preludes and Studies."—W. J. Henderson.

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few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life – like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end – "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy – the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly,"

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wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

~

The Symphony is integrated by the elimination of pauses between



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A special program has been arranged by Dr. Koussevitzky to follow the meeting, and at the conclusion of the music the Trustees and Dr. Koussevitzky will receive our members at tea in the upper foyer.

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OLIVER WOLCOTT,
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the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.' " Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like

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thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes – the one consisting of brief rhythmic chords, the other of a flowing melody – carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale – broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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BRAHMS.....Symphony No. 3, in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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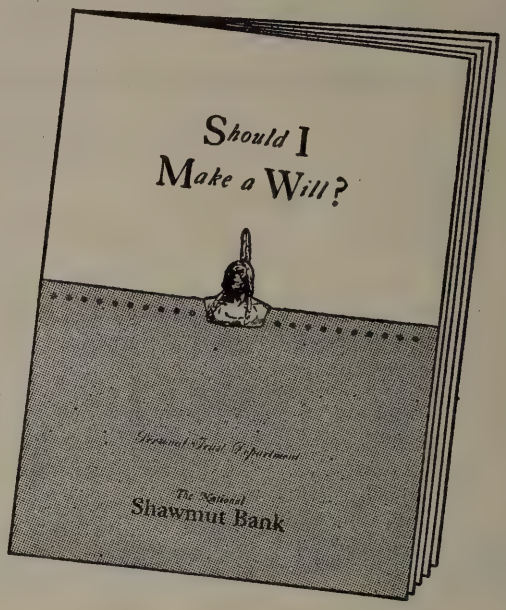
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On Being American

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• •

ON BEING AMERICAN

(Quoted from the New York Herald-Tribune, January 25, 1948)

By VIRGIL THOMSON

What is an American composer? The Music Critics' Circle of New York City says it is any musical author of American citizenship. This group, however, and also the Pulitzer Prize Committee, as well as many other award-giving bodies, finds itself troubled in conscience about people like Stravinsky, Schoenberg and Hindemith. Can these composers be called American, whose styles were formed in Europe and whose most recent work, if it shows any influence of American ways and feeling, shows this certainly in no direction that could possibly be called nationalistic? Any award committee would think a second time before handing these men a certificate, as Americans, for musical excellence. The American section of the International Society for Contemporary Music has more than once been reproached in Europe for allowing the United States to be represented at international festivals of the society by composers of wholly European style and formation, such as Ernest Bloch and Ernst Krenek. And yet a transfer of citizenship cannot with justice be held to exclude any artist from the intellectual privileges of the country that has, both parties consenting, adopted him, no matter what kind of music he writes.

Neither can obvious localisms of style be demanded of any composer, native born or naturalized. If Schoenberg, who writes in an ultra-chromatic and even atonal syntax and who practically never uses folk material, even that of his native Austria, is to be excluded by that fact from the ranks of American composers, then we must exclude along with

him that stalwart Vermonter, Carl Ruggles, who speaks a not dissimilar musical language. And among the native-born young, Harold Shapero and Arthur Berger are no more American for writing in the international neoclassic manner (fountainhead Stravinsky-cum-Paris) than Lou Harrison and Merton Brown are, who employ the international chromatic techniques (fountainhead Schoenberg-out-of-Vienna). All of these gifted young writers of music are American composers, though none employs a nationalistic trade-mark or finds his best inspiration in our local folklore.

The fact is, of course, that citizens of the United States write music in every known style. There is no such thing, consequently, as an American style. There is not even a dominant style in American art music, as there is in our popular music. From the post-Romantic eclecticism of Howard Hanson and the post-Romantic expressionism of Bernard Rogers through the neoclassized (if I may invent the word) impressionism of Edward Burlingame Hill and John Alden Carpenter, the strictly Parisian neoclassicism of Walter Piston, the romanticized neoclassicism of Roy Harris and William Schuman, the elegant neo-Romanticism of Samuel Barber, the sentimental neo-Romanticism of David Diamond, the folksy neo-Romanticism of Douglas Moore, Randall Thompson and Henry Cowell, the Germano-eclectic modernism of Roger Sessions, the neo-primitive polytonalism of Charles Ives and the ecstatic chromaticism of Carl Ruggles, to the percussive and rhythmic research fellows Edgar Varèse and John Cage, we have everything. We have also the world famous European atonalists Schoenberg and Krenek, the neoclassic masters Stravinsky and Hindemith. We have, moreover, a national glory in the form of Aaron Copland, who so skillfully combines, in the Bartok manner, folk feeling with neoclassic techniques that foreigners often fail to recognize his music as American at all.

All this music is American, nevertheless, because it is made by Americans. If it has characteristic traits that can be identified as belonging to this continent only, our composers are largely unconscious of them. These are shared, moreover, by composers of all the schools and probably by our South American neighbors. Two devices typ-

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ical of American practice (I have written about these before) are the non-accelerating crescendo and a steady ground-rhythm of equalized eighth notes (expressed or not). Neither of these devices is known to Europeans, though practically all Americans take them for granted. Further study of American music may reveal other characteristics. But there can never be any justice in demanding their presence as a proof of musical Americanism. Any American has the right to write music in any way he wishes or is able to do. If the American school is beginning to be visible to Europeans as something not entirely provincial with regard to Vienna and Paris, something new, fresh, real and a little strange, none of this novel quality is a monopoly, or even a specialty, of any group among us. It is not limited to the native-born or to the German-trained or to the French-influenced or to the self-taught or to the New York-resident or to the California-bred. It is in the air and belongs to us all. It is a set of basic assumptions so common that everybody takes them for granted. This is why, though there is no dominant style in American music, there is, viewed from afar (say from Europe), an American school.

National feelings and local patriotisms are as sound sources of inspiration as any other. They are not, however, any nobler than any other. At best they are merely the stated or obvious subject of a piece. Music that has life in it always goes deeper than its stated subject or than what its author thought about while writing it. Nobody becomes an American composer by thinking about America while composing. If that were true Georges Auric's charming fox trot "Adieu New-York" would be American music and not French music, and "The Road to Mandalay" would be Burmese. The way to write American music is simple. All you have to do is to be an American and then write any kind of music you wish. There is precedent and model here for all the kinds. And any Americanism worth bothering about is everybody's property anyway. Leave it in the unconscious; let nature speak.

Nevertheless, the award-giving committees do have a problem on their hands. I suggest they just hedge and compromise for a while. That, after all, is a way of being American, too.

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I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

BARBER.....“Knoxville: Summer of 1915,” *Op.* 24, for Soprano and Orchestra

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SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

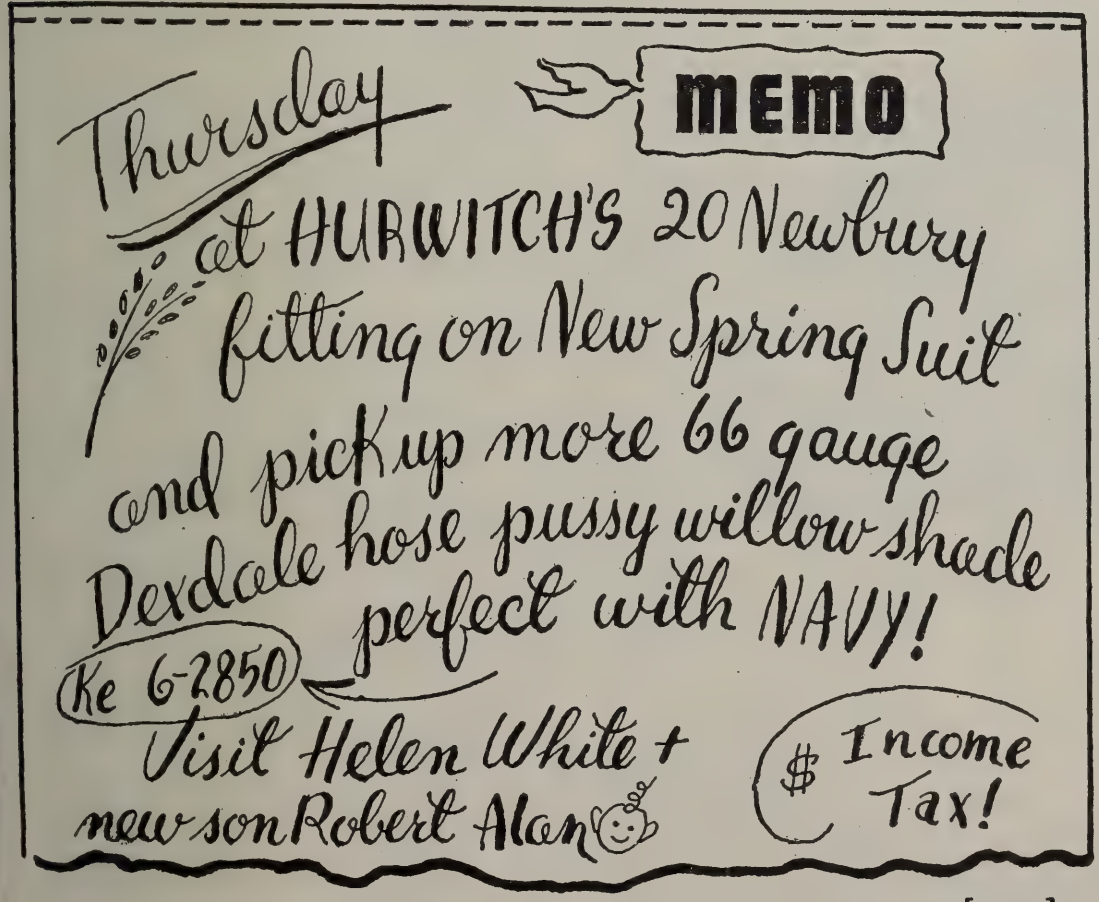
Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The most recent performance at these concerts was on February 4, 1944.

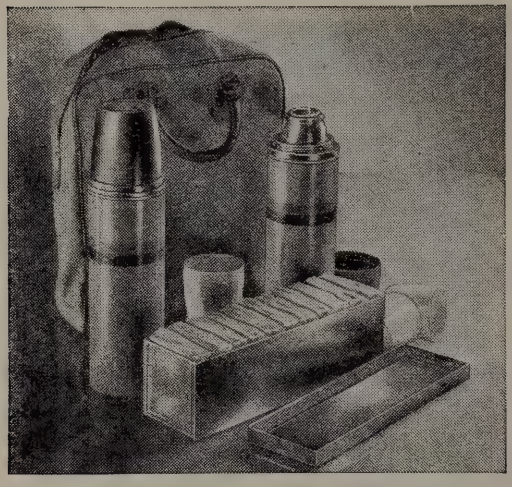
The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best



work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own



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sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale – these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr.

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Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,'" * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a par-

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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ticularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward





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limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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KNOXVILLE: SUMMER OF 1915, *Op.* 24

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

The manuscript score bears the date April 4, 1947. The orchestration consists of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, two horns, two trumpets, two trombones, timpani, triangle, harp and strings.

The score is dedicated, "In Memory of my Father."

THE composer, setting the text by James Agee, has used the introductory sentence as a motto under the title:

"We are talking now of summer evenings in Knoxville, Tennessee, in the time that I lived there so successfully disguised to myself as a child."

The full text was published in "The Partisan Reader," Dial Press, 1946. Only the last part has been used by the composer. The text as set follows:

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the

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standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto, a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of æstival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A street car raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.
Low on the length of lawns, a frailing of fire who breathes. . . .

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there. First we were sitting up, then one of us lay down, and then we all lay down, on our stomachs, or on our sides, or on our backs, and they have kept on talking. They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very clear.

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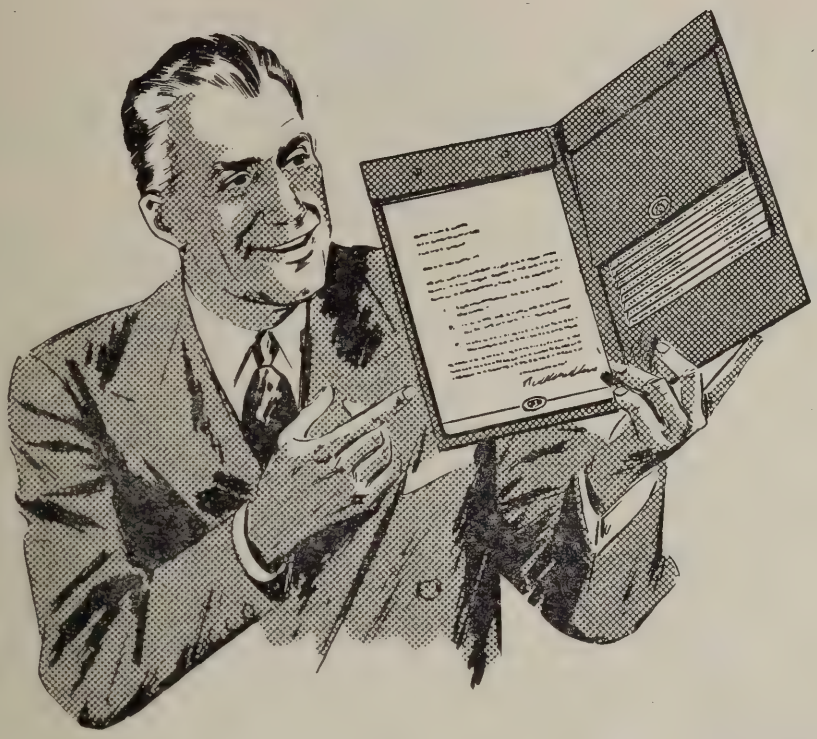


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All my people are larger bodies than mine, quiet, with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

Calculation shows that in the summer of 1915, James Agee was short of six years old. He grew up in Knoxville (where he was born November 27, 1909), attended Exeter Academy and Harvard College. He has been on the staff of *Fortune* and *Time* magazines, writing book and film reviews. He also has reviewed films for *The Nation.* He has written "Permit me Voyage" (a book of verse, 1934) and "Let us Now Praise Famous Men." This book, published in 1941 with photographs by Walker Evans, describes the daily life of tenant farmers in the cotton belt.

Mr. Agee, under pressure, has obligingly submitted information





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about his style and intentions in writing "Knoxville, Summer of 1915":

"I was sketching around, vaguely, on a possible autobiographical novel (about 1937), and so was much involved and interested in early childhood memories. I was greatly interested in improvisatory writing, as against carefully composed, multiple-draft writing: *i.e.*, with a kind of parallel to improvisation in jazz, or to a certain kind of 'genuine' lyric which, I thought, should be purely improvised. This text turned up more out of both states of mind, than anything else: specifically, remembrance of the way water from garden hoses looked and sounded at twilight. This brought nostalgia for much that I remembered very accurately; all I had to do was write it; so the writing was easier than most I have managed. It took possibly an hour and a half; on revision I stayed about 98 per cent faithful to my rule, for these 'improvised' experiments, against any revision whatever. There is little if anything consciously invented in it, it is strictly autobiographical."

Samuel Barber has treated the prose poem as a recitative with metrical beat freely varied. After five bars of introduction the first sentences are sung *Andante un poco mosso*. With the episode of the streetcar the music becomes *Allegro agitato*. With the second portion of the poem, beginning "On the rough wet grass," the music becomes

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Music figured early in Samuel Barber's life. It is told that he had piano lessons at the age of six and at seven made his first attempt at composition. He entered the Curtis Institute of Music in Philadelphia when he was thirteen, and there he studied piano with Isabelle Vengerova and singing with Emilio de Gogorza. But his main interest was composition, which he studied with Rosario Scalero.

There have been performances of his music by orchestras in the United States, in London, in Rome, in Salzburg, in Moscow, and other European cities. The Boston Symphony Orchestra has performed his Overture "The School for Scandal," his "Essay for Orchestra" No. 1, his Violin Concerto, his "Commando March," his Second Symphony (dedicated to the Army Air Forces), and his Violoncello Concerto. His Adagio for Strings was conducted numerous times by Arturo Toscanini and taken by him to South America. Mr. Barber has also written a Symphony in One Movement, which he has revised, a second "Essay," "Music for a Scene from Shelley," and his "Capricorn Concerto" for Flute, Oboe, Trumpet, and Strings. His chamber music includes a Serenade for String Quartet, "Dover Beach" (for

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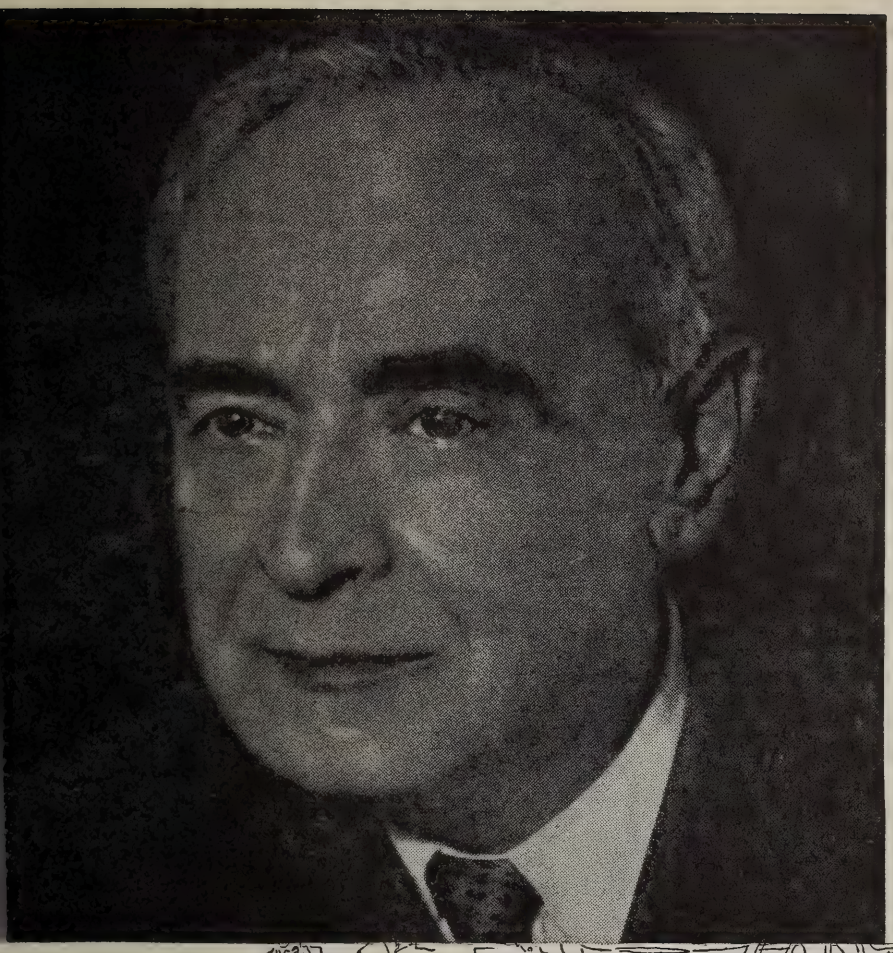
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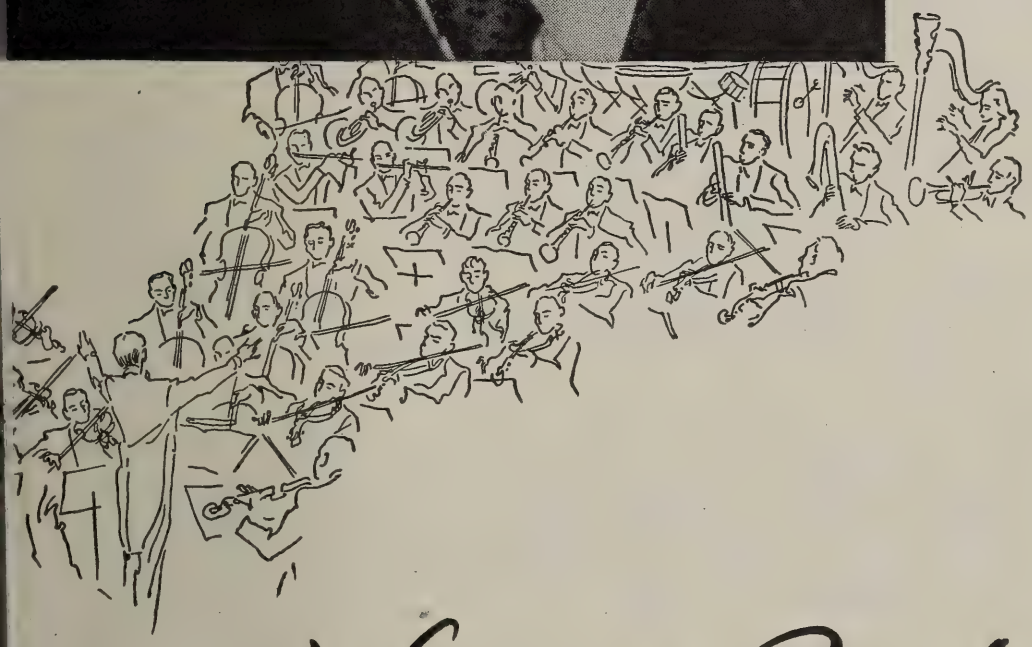
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He served in the United States Army as Corporal in the Army Air Corps.

ELEANOR STEBER

ELEANOR STEBER, born in Wheeling, West Virginia, has had her musical training in Boston, where she attended the New England Conservatory of Music. Her voice teachers have been William L. Whitney and Paul Althouse. In 1940 she won the "Metropolitan Auditions of the Air" contest in New York and has since been a regular member of the Metropolitan Opera Company. Miss Steber's voice has long been familiar on radio and concert programs. On April 8, 1945, she was soloist with this orchestra in a performance of Beethoven's Ninth Symphony for the benefit of the Red Cross War Fund.

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SAMUEL BARBER

By Robert Horan

(Quoted in part from *Modern Music,* March–April, 1945)

Since the ancient part of this century, when the movement of modernism in music, as in all the arts, was embarked upon; since its tar-and-feather days of riot and conversion when the première of a new work constituted a breach of the peace, musical composition seems to have suffered from a fraudulent energy, a kind of "middle age." There is an over-emphasis everywhere on the periphery, the marginalia, the function or the contemporaneity of music. It may be neither here nor there that a certain natural period of revolutionary brilliance is clearing away and leaving a good deal of smoke. But today one has so often the feeling that music has a superfluity of supports and facilities, what Busoni has termed a "mimicry of temperament."

If music has lost some of its earlier vitality, musical criticism, on the other hand, has become perverse and deceptively sophisticated. It is a commonplace to hear Wagner referred to as "pleasant" or the Beethoven symphonies as "nicely made"; which is simply a reversal of the critical terminology for standard works so that certain con-

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temporary ones may be more easily included on the same level. It is therefore refreshing and uncommon to discover individuals who, without resorting to any current standard of methods or mannerisms, have entered the front-rank of contemporary composition.

It is in this sense that the music of Samuel Barber seems of particular importance; because of its concentration on the beauty and possibility of design; because of its alive and moving personality and its entirely musical integrity.

What has been designated as conservative in Barber's work is partially due to this emphasis on the larger aspects of architecture. Instead of cohering small units, he coheres large ones; instead of designing for textural pieces, explosions, surprises, unusual sound combinations in small relationships, he regards these as a matter of texture, and texture as the surface of his fabric. His orchestration is simple and aristocratic. His movement uses little static development and the invention seems to move underneath rather than on top of the music. It is essentially non-eclectic and non-urban and often romantic in character. His personality is decisive often by virtue of what he has learned to do without — the temptation toward breaking up instead of sustaining, the abdication of strong thematic material in favor of immediacy or effect. He makes concessions to simplicity but none to

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pedestrianism, although his work suffers occasionally from a false sense of security.

This kind of music is neither sinewy nor athletic. It is not particularly robust or nervous, in the American sense of these words. It is not folksongish or nationalistic; its flavor as well as its technic is rather international in character. This perhaps explains, to a degree, the interest it has sustained outside the borders of this country. . . .

It is in pieces such as these [the Second "Essay" and the Adagio for Strings] that one discovers that Barber's music is not "neo"-anything. It is actually and absurdly romantic in an age when romanticism is the catchword of fools and prophets. It is written intensely for strings in a period when music is written intensely for brass. Its intention is wholly musical. Its convention is rare, in that it establishes a personality before an idea, but a meaning before an effect. It is economical, not of necessity but of choice. It is cerebral only in the perspective of its craft, its logic and its form. It cannot properly be called "the answer" to anything, or the direction that music *must* take, for its distinction is entirely individual. It lacks casualness and often spontaneity, and sometimes fails in the incident of irony or humor. But it is composed. On the paper and in the ear, its design and its articulateness reveal a profound elegance of style, and a personal, anti-mechanical melancholy.

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TWO COMPOSERS: A LETTER FROM HOLLYWOOD

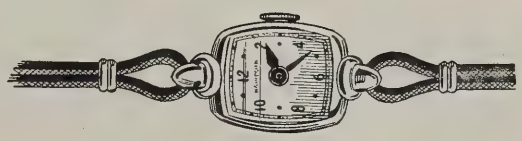
By René Leibowitz

(Reprinted from the "Partisan Review," March, 1948)

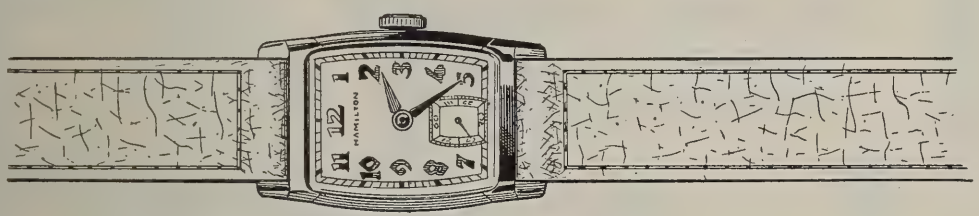
Arnold Schönberg and Igor Stravinsky, the two most important composers of today, after wandering for years, have settled down in Hollywood, which is about as far as a European can "go West." It is strange that two men so different in every respect should have chosen this place to live and work in. For even though they are both living in a

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city which is dominated by the motion picture industry, neither one has anything to do with motion pictures.

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Stravinsky and Schönberg both live completely shut off from "official" Hollywood life. Schönberg's house is far out, in Brentwood Park, about twenty miles from the center of town. Stravinsky's house, though nearer the center, is tucked away on a little hillside. Both men see few people, not because they are antisocial, but because few people here care to see them.

A great part of Schönberg's life has been devoted to teaching. He always has been, and still is, a real *master*. Here on the Coast he taught for many years at the University of California in Los Angeles. The age limit being sixty-five, an exception was made for him, and he stayed on until he had to retire at seventy. He still takes private pupils. Some of them come from far away: one of the first persons I met at his house was a young musician from New Zealand. On Sundays there is a class of about fifteen students. Significantly, it is attended even by some of Schönberg's former University pupils, who are now accomplished musicians and teachers themselves.

Schönberg never teaches a style at all. His only object is to train the musical faculties of his pupils. He has never tried to induce anyone

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to write as he does. Up till recently he did not even bother to examine, from a didactic point of view, works which adopted his method of composition with twelve tones, because he thought that when someone had reach this stage, he had already become (whether good or bad) a mature composer. He thinks of himself as the heir of principles which it is his duty to transmit.

Stravinsky's case is different. He has never actually taught. This should not seem surprising when we consider his general musical attitude. What is there for him to teach? His own "tricks"? When asked about having pupils, Stravinsky's answer is a simple one: Everything I should like other musicans to do is being taught by Nadia Boulanger. He is right. For many years this strange woman has been the high priest of the Stravinsky cult. She has turned out numerous composers—French, Russian, English, American — to whom she has illuminated the works of a few great masters of the past in the light of Stravinsky's neo-classicist outlook, and has thus set up Stravinsky's music itself as an ideal of a refined and elegant style. Invariably these composers, wherever they come from, write the same "Stravinskyish" scores, light, superficial, interchangeable, their lack of genuine musical thought being equaled only by the boredom which they promote. They are the only young musicians who receive Stravinsky's praise.



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Both composers make a living from works which they are commissioned to write, but their ways of composing differ in every respect. Stravinsky writes slowly, meticulously, every day at regular hours, with the cold determination and control of an engineer. His musical handwriting alone is amazing in its precision and clarity and a page from his scores resembles the blueprint of an architect. His works continue, one after the other, the destructive process he began in 1912, and which has become more and more open. These works are brilliantly made as far as craftsmanship goes, and every note seems to be the result of absolute lucidity. But behind these frozen and sometimes readymade patterns (or rather, these petrified sound forms, put together with such diabolical skill) there is nothing except perhaps the illusion of music. In Stravinsky's hands the musical materials are like stone, wood, or leather. The complete work is, in the long run, a grouping of diverse elements which *sounds* because it is made of sounds but which only conveys the deadly *Maya* of a musical work. Usually Stravinsky's latest pieces are very tame in structure and expression, but once in a while — as in the first movement of the recent *Third Symphony* — some of the violence of the older works comes back, creating the impression of utter hatred, even revolt, against every item of musical organization.

Talking with Stravinsky about his work, one notices that nothing



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new has preoccupied him of late. To him, composing music means to gain a victory over some precise difficulty, to solve a problem and nothing else. Perhaps the key to the only evolution Stravinsky has ever undergone can be found in this paradox: an ever increasing mastery and control applied to less and less significant musical problems.

How different again it is with Schönberg. His work is sporadically full of renewal, dominated by passion, boldness, and risk. Like a gambler who puts everything he owns on one last, final, perhaps fatal, stake, Schönberg composes every work with his entire being. This is true in many ways, not only figuratively. A little over a year ago Schönberg was very sick, so sick that he actually *died* for a few hours and could only be brought back to life by means of a series of injections in the heart. Before that his eyes had already troubled him, and, since his illness, his sight has become so weak that he has to have special, extra-large manuscript paper made for him, with the lines of the staves about half an inch apart. What is more, he can read or write for only ten to fifteen minutes at a time. The result has been that he has begun to write at a speed which perhaps only Mozart ever achieved before.

Though his latest works are as perfectly organized, as carefully planned as his older ones, they show entirely new preoccupations. What distinguishes the *String Trio* (written in 1946) or the recently finished

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Survivor of Warsaw for reciter, male chorus, and orchestra, from earlier scores is the use of extensive, manifold contrasting elements. It is an incredible sight to watch a composer who for fifty years has been the exponent of musical economy, now unfold an amazing abundance of ideas without ever falling into chaos and disorders. Every new work has an absolute novelty of its own. The wild and utterly fresh features of the *Survivor of Warsaw* (this complex score was composed in a week), demonstrate a vitality and creative strength which are almost inconceivable: it is frankly a masterpiece.

About two years ago a well-known "commercial" musician, Nat Shilkret, undertook a curious, and perhaps typically "Hollywoodian" enterprise. He commissioned all the best-known composers living here to write an orchestral piece illustrating a chapter from Genesis — Schönberg, Stravinsky, Milhaud, Toch, Tansman, Castelnuovo-Tedesco (and he also wrote one himself). It is interesting to notice that Stravinsky chose the Tower of Babel, and Schönberg the Prelude before the Creation. Stravinsky's piece is based on a good many of the rhythmic devices which we know from the *Sacre du Printemps* (where they were applied to much more daring harmonies) and the *Symphony of Psalms;* Schönberg's starts out with a grandiose vision of chaos, with a contrabass tuba



bringing in the main motive in the deepest possible register, and proceeds to a middle part (built as an eight-part canon) which is probably not only one of his greatest contrapuntal achievements, but which may well become one of the greatest examples of polyphonic writing. All seven pieces were recorded and sold in one big album. Not one of the other participants betrays the slightest ability to write a coherent piece of music.



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ENTR'ACTE

THE COMPOSER AND HIS MESSAGE

ROGER SESSIONS

Condensed from "The Intent of the Artist" by "The Musical Digest," London

IN TRYING to understand the work of the composer, one must first think of him as living in a world of sounds, which in response to his creative impulse become animated with movement. The first stage in his work is that of what is generally known by the somewhat shop-worn and certainly unscientific term "inspiration." The composer, to use popular language again, "has an idea" an idea, let me make clear, consisting of definite musical notes and rhythms, which will engender for him the momentum with which his musical thought proceeds. The inspiration may come in a flash, or as sometimes happens, it may grow and develop gradually. I have in my possession photostatic copies of several pages of Beethoven's sketches for the last movement of his "Hammerklavier Sonata"; the sketches show him carefully modelling, then testing in systematic and apparently cold-blooded fashion, the theme of the fugue. Where, one might ask, is the inspiration here? Yet if the word has any meaning at all, it is certainly appropriate to

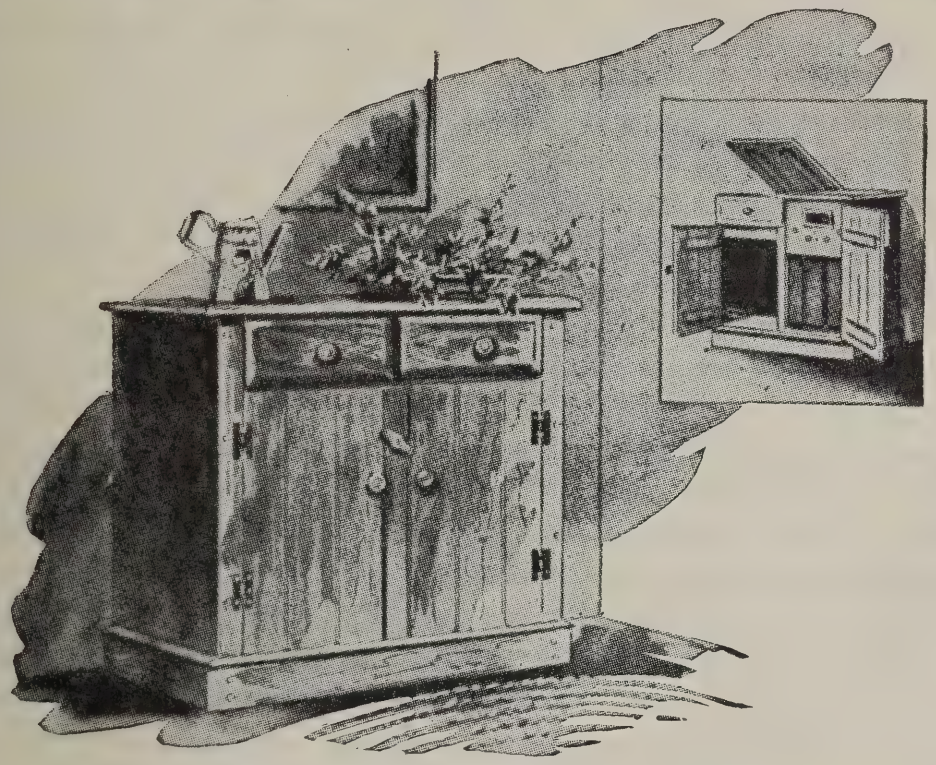
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this movement, with its irresistible and titanic energy of expression, already present in the theme. The inspiration takes the form, however, not of a sudden flash of music, but a clearly-envisaged impulse toward a certain goal for which the composer was obliged to strive. When this perfect realization was attained, however, there could have been no hesitation – rather a flash of recognition that this was exactly what he wanted.

Inspiration, then, is the impulse which sets creation in movement: it is also the energy which keeps it going. The composer's principal problem is that of recapturing it in every phase of his work; of bringing, in other words, the requisite amount of energy to bear on every detail, as well as, constantly, on his vision of the whole.

What I have described as inspiration, embodies itself in what is the only true sense of the word "style"; conception, in the only true sense of the word "form." Neither style nor form, in their essence, are derived from convention; they always must be, and are, created anew, and establish and follow their own laws. It is undeniable that certain periods – and the most fortunate ones – have established clearly defined patterns or standards which give the artist a basis on which to create freely. Our own is not one of these; today the individual is obliged to discover his own language before he has completed the mastery of it. Where such standards exist, however, they retain their

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vitality only as long as they are in the process of development. After this process has stopped, they wither and die, and can be re-created only by a conscious and essentially artificial effort, since they are produced by a unique and unrecoverable impulse, and are suited only to the content which has grown with them.

After inspiration and conception comes execution. The process of execution is first of all that of listening inwardly to the music as it shapes itself; of allowing the music to grow; of following both inspiration and conception wherever they may lead. A phrase, a motif, a rhythm, even a chord, may contain within itself, in the composer's imagination, the energy which produces movement. It will lead the composer on, through the force of its own momentum or tension, to other phrases, other motifs, other chords.

The principles underlying what is generally called musical structure are not briefly or easily formulated. We may, however, easily observe certain general characteristics which are always present in music and which seem inseparable from its nature as an art of movement.

Primary among these is the principle of *association*. I use the term here in a purely musical sense; certain features of the music must recur, and they gain their significance through the fact of their recur-

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rence. The famous first four notes of Beethoven's Fifth Symphony, in spite of the various literary interpretations attached to them, have no possible significance by themselves. To be sure they remind us, who are familiar with musical literature, inevitably of Beethoven — but in the absence of all association they would have no meaning whatever. Musically, they begin to have significance only when they are followed by four other notes, similar in tempo, accent, and interval, but differing slightly in pitch and by this fact becoming, so to speak, the vehicle of movement. The accented E-flat, in the second measure, is carried through this associative means downward to the D in the fourth measure. The sense of this motion is the direct result of the association of measures three and four with a parallel passage in the first two measures.

Obviously, such an example is rudimentary in the extreme and serves only to illustrate the principle in its simplest form; to show in some slight measure how association brings to music, significance and coherence, and how, through its means, musical movement may be organized on a vaster basis than is possible within the limits of a single phrase. It would be possible of course to proceed with an analysis of the whole first movement of the Symphony and to show how,



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later, certain variations or transformations of the motif play an important and fateful rôle in introducing contrasts or in intensifying the dynamic outlines.

Closely allied to the principle of association is that of *progression.* This is so obvious, in an art which has its basis in time, as scarcely to need mention. To say that in such an art each individual moment must be, generally speaking, of greater intensity and significance than the one which precedes it, is perhaps a truism. Less obvious and more difficult to describe are the infinitely various means through which progression is achieved. Two examples, however, the Tristan Prelude and the opening bars of the Fifth Symphony – each illustrate the principle as clearly as possible; and, indeed, the analysis of each, even from quite different points of view, was largely concerned precisely with the gradual and progressive movement towards a clearly envisaged goal, and, especially in the case of the Tristan Prelude, the steady intensification of effect until this goal is reached.

In music of large design, the various elements group themselves into larger patterns. In the passage from the Tristan Prelude, four short phrases contribute to the unfolding of a sort of super-phrase, as clear and expressive in its highly organized outline as the simple primitive vocalization which is the origin and the basis of music. Such organization is, of course, indispensable to music of large dimensions.

I will mention, finally, a third principle, that of *contrast.* In the sense in which I use the word it denotes something quite other than what I have called progression. The latter term applies, obviously, to the development of a single impulse and is the process by which the impulse takes extended shape. When the impulse is com-

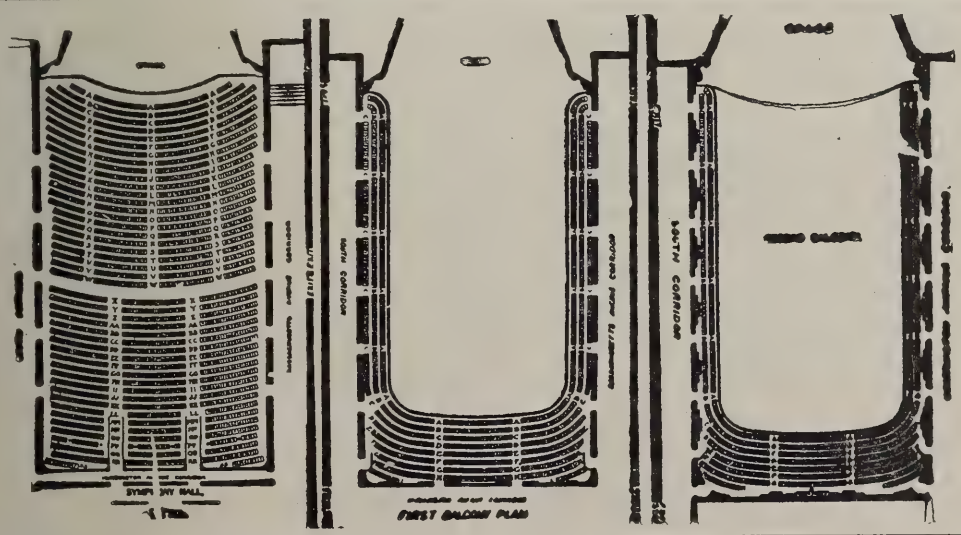
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plete, however, other necessities appear, and the need for contrast arises. What form the contrast shall take — whether the same materials shall be presented under different aspects, or whether a quite new departure is needed — such questions and the infinite degrees of difference which they include, depend upon the conception, the context, and the scope of the work in question. The large contrasts contained in a work of music, however, reveal its essential outlines and give it its largest rhythm, through the alternation of musical ideas with their contrasting movement, emphasis, and dynamic intensity.

From these remarks it may be inferred quite clearly that conception and execution are inseparable and in the last analysis identical. "Form" in music is identical with "content," regardless of whether the latter be significant or the former coherent. The actual process of composition remains mysterious — the composer is following, as best he can and with all the means at his disposal, the demands of his conception, listening for the sounds and rhythms which embody it, and giving them the shape which his creative vision prescribes.

The question is frequently asked, how far is the composer "conscious" while he is composing? Of what is he thinking, what are his feelings? Composition is a *deed,* an action, and a genuine action of any kind is, psychologically speaking, the simplest thing in the world. Is not its subjective essence intentness on the deed? The climber in the high mountains is intent on the steps he is taking, on the practical realization of those steps; if he allows his consciousness to dwell even on their implications, his foot may move the fatal half inch too far in the direction of the abyss at his side. The composer working at his music is faced with no such tragic alternatives; but his psychology is not dissimilar. He is not so much conscious of his ideas as possessed by them. Very often he is unaware of his exact processes of thought till he is through with them; extremely often the completed work is incomprehensible to him immediately after it is finished.

Why? Because his experience in creating the work is incalculably more intense than any later experience he can have from it; because the finished product is, so to speak, the goal of that experience and not in any sense a repetition of it. He cannot relive the experience without effort which seems quite irrelevant. And yet he is too close to it to detach himself to the extent necessary to see his work objectively, and to allow it to exert its inherent power over him.

For this reason I have always profoundly disagreed with the definition made by one of my most distinguished living colleagues who, elaborating Aristotle's famous definition of art, wrote that art on the highest level is concerned with *"Der Wiedergabe der inneren Natur"* — literally translated, "the reproduction of inner nature." It seems to me on the contrary, that art is a function, an activity of the inner nature — that the artist's effort is, using the raw and undisciplined materials with which his inner nature provides him, to endow them with a meaning which they do not of themselves possess — to transcend them by giving them artistic form. Is not this what a far greater musician, Beethoven, meant, in the words quoted by Bettina Brentano: *"Ruhrung passt nur an Frauenzimmer (verzeih' mir); dem Manne muss Musik Feuer aus dem Geiste schlagen"* — "Emotion is fit only for women — for man, music must strike fire from his mind."

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Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
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Weber	Overture to "Oberon"

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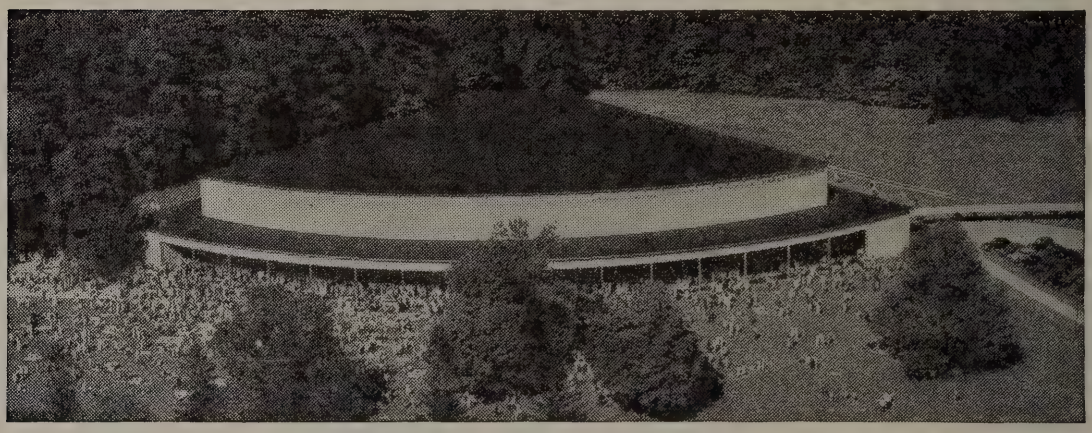
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By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The most recent performance in the Friday and Saturday series was on January 5–6, 1945.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray

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refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like

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theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

* Bengt de Torne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Torne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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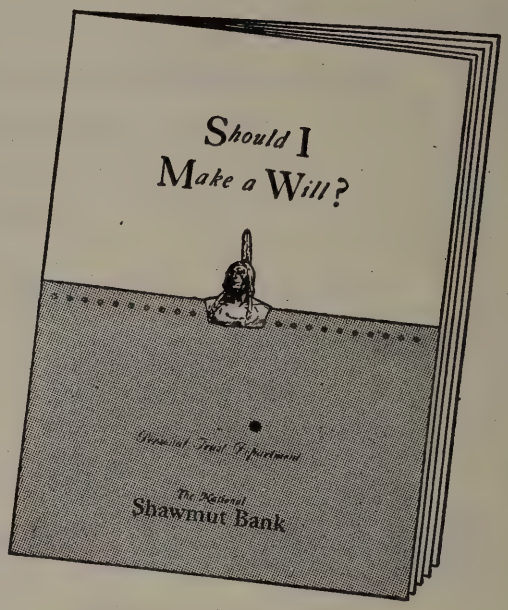
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THE "MISSA SOLEMNIS"

Instead of trying to describe the mighty Mass in D major, to be performed next Tuesday, or to convey its full significance, we shall quote two first hand descriptions of the composer in the throes of writing it. The first story is told by Schindler.

In August, 1819, Schindler, accompanied by the musician Johann Horsalka of Vienna, visited the musician in his summer home.

"It was four o'clock in the afternoon. As soon as we entered we learned that in the morning both servants had gone away, and that there had been a quarrel after midnight which had disturbed all the neighbors, because as a consequence of a long vigil both had gone to sleep and the food which had been prepared had become unpalatable. In the living-room behind a locked door, we heard the master singing parts of the fugue in the *Credo* — singing, howling, stamping. After we had been listening a long time to this almost awful scene, and were about to go away, the door opened and Beethoven stood before us with distorted features, calculated to excite fear. He looked as if he had been in mortal combat with the whole host of contrapuntists, his everlasting enemies." The two friends found that he had eaten nothing since the day before when, raging at the servants, he had driven them from the house.

It will be interesting to give another contemporary picture of Beethoven at about this time, probably in the later stages of the Mass. It was related to Thayer by Professor Höfel, who remembered an incident when he was dining in a tavern near Salzburg. A police

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officer approached the commissioner who was of the party, and said:

"'Mr. Commissioner, we have arrested somebody who will give us no peace. He keeps on yelling that he is Beethoven; but he's a ragamuffin, has no hat, an old coat, etc. — nothing by which he can be identified.' The Commissioner ordered that the man be kept under arrest until morning, 'then we will examine him and learn who he is.' Next morning the company was very anxious to know how the affair turned out, and the Commissioner said that about 11 o'clock at night he had been waked by a policeman with the information that the prisoner would give them no peace and had demanded that Herzog, Musical Director in Wiener Neustadt, be called to identify him. So the Commissioner got up, dressed, went out and waked up Herzog, and in the middle of the night went with him to the watch-house. Herzog, as soon as he cast eyes on the man exclaimed, 'That *is* Beethoven!' He took him home with him, gave him his best room, etc. Next day came the burgomaster, making all manner of apologies. As it proved, Beethoven had got up early in the morning, and, slipping on a miserable old coat, without a hat, had gone out to walk a little. He got upon the towpath of the canal and kept on and on; seems to have lost his direction, for, with nothing to eat, he had continued on until he brought up at the canal-basin at the Ungerthor. Here, not knowing where he was, he was seen looking in at the windows of the houses, and as he looked so like a beggar the people had called a constable who arrested him. Upon his arrest the composer said, 'I am Beethoven.' 'Of course, why not?' (*Warum nicht gar?*) said the policeman. 'You're a tramp: Beethoven doesn't look so.' (*Ein Lump sind Sie; so sieht der Beethoven net aus.*) Herzog gave him some decent clothes and the burgomaster sent him back to Baden, where he was then living, in the magisterial state-coach."

PEABODY AWARD FOR BROADCASTS

The George Foster Peabody Radio Awards, announced last week, singled out the Boston Symphony Orchestra as presented on the air by the American Broadcasting Company for the "outstanding entertainment in music." These awards, which are looked upon as the "Oscars" in the broadcast industry, were presented at a luncheon held in the Hotel Roosevelt in New York on April 15, with the New York Radio Executives Club as host. The presentations were made by Edward Weeks, editor of the *Atlantic Monthly* and chairman of the Peabody Advisory Board, and John E. Drewry, dean of the University of Georgia Henry W. Grady School of Journalism. The musical citation was as follows:

"If music hath charms to soothe the savage breast, let's have more music in this troubled year.

"Twenty-two years ago Dr. Serge Koussevitzky first led the Boston Symphony Orchestra on the airways; since then millions of Americans in cities, small towns, and in lonely farmhouses have listened enrapt to the music at his command. Today the nation takes pride in his incomparable record. For the genius and devotion which brought these musicians together; for the hearing given to unknown composers; for the springtime delight of the Pops and Esplanade concerts; for the vision which created the Berkshire Festival, and for the sheer beauty of its every performance goes this Peabody Award for 'outstanding entertainment in music.'"

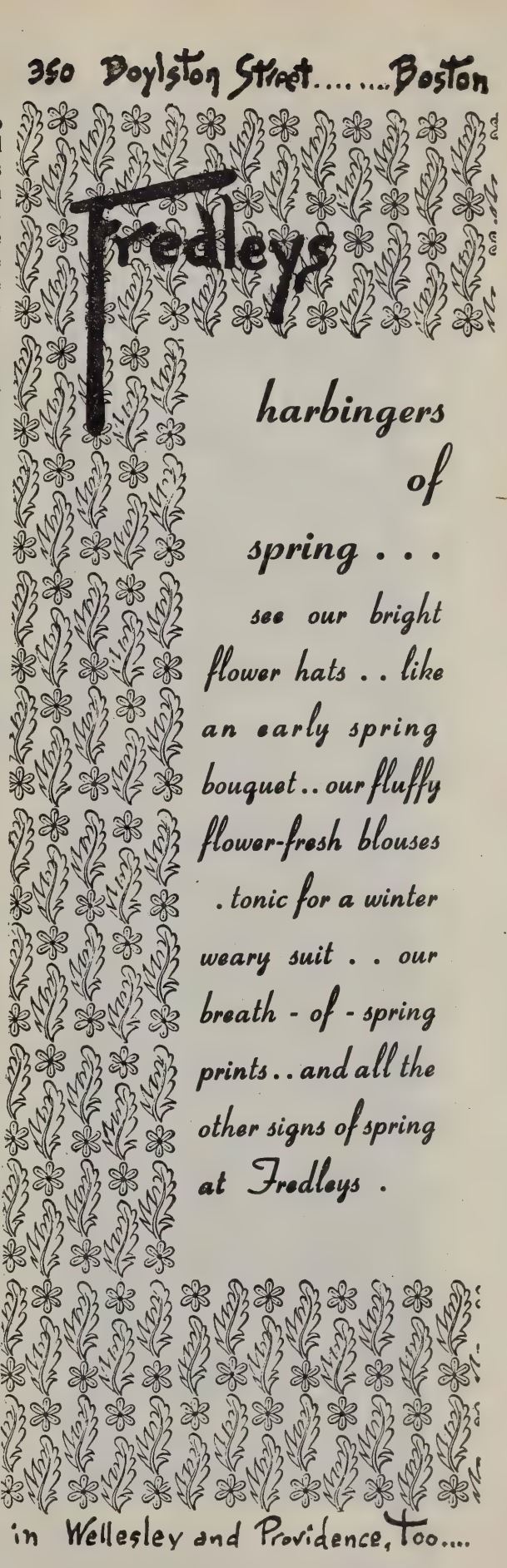
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CHALIAPIN

A memorial concert, honoring the tenth anniversary of the death of Feodor Chaliapin, was given in Hunter College, New York City, on Wednesday, April 14. As chairman of the event, Serge Koussevitzky spoke as follows:

We are here tonight to honor the memory of a great creative artist and singer of all time, whom the world lost a decade ago. Feodor Chaliapin was one of those geniuses, by God's grace, who are born once in a century. Every atom of his being was creative and combined to produce this extraordinary phenomenon.

Art was his element — life was his stage. He created incessantly: a word, a look, a movement, — became part of a creative act.





So rich and abundant was his nature, so vast and manifold his genius, — that it escaped the accepted rules and norms.

The noted Russian historian Klutchevsky said that in Feodor Chaliapin was the making of a great historian. Seroff, the painter, said that in him was the making of a great painter. I, for one, who watched him at opera rehearsals in the Imperial Bolshoy Theatre of Moscow, can say that Chaliapin was born to be a great conductor. His unique creative achievement as singer and actor made history from the first. His appearance on the opera stage brought a brilliance, a perfection, a life and a radiance — unknown and unattained before and since. He raised the art of opera and carried it high and far upon his powerful shoulders.

Feodor Chaliapin belonged to the world, yet his heart was deeply rooted in the rich, black soil of his motherland. There, he grew to attain the height of his prodigious artistic powers. There, he was worshipped and above all loved by the people. And he never rose to greater heights than when he blended his genius with those of two other Russian giants — Pushkin and Moussorgsky, in the immortal masterpiece "Boris Godounoff."

But when his roots were torn, his heart went searching. The mighty Russian giant set out as a wandering knight in pursuit of his ideal, battling mediocrity, fighting windmills of stale operatic routine.

Was his fight in vain? He could not say — but we can. We know that the name of Feodor Chaliapin is invisibly engraved upon the doors of every opera house and of every theatre.

We know that Feodor Chaliapin lives as a symbol of greatness for all who heard him, as a legend of greatness for all who heard of him, and as an ideal for every artist in the world.

SERGE KOUSSEVITZKY

• •

NEW ENGLAND OPERA THEATRE

Continuing a busy and productive season, the New England Opera Theatre, under the direction of Boris Goldovsky, will present Mozart's "The Impresario" and Menotti's "The Old Maid and the Thief." The performance will be given on Friday evening, May 7, at 8:30, in the Rindge Technical Auditorium, Broadway, Cambridge. It will be given for the benefit of the Wellesley 75th Anniversary Fund.

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FRIDAY AFTERNOON, APRIL 23, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 24, *at* 8:30 *o'clock*

BACH.....Two Preludes (arranged for String Orchestra by Riccardo Pick-Mangiagalli)

I. Adagio
II. Vivace

HAYDN.....Symphony in B-flat major, No. 98

I. Adagio; Allegro
II. Adagio cantabile
III. Menuetto
IV. Finale: presto; più moderato

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STRAUSS.....“Don Quixote,” Fantastic Variations on a Theme of Knightly Character, *Op.* 35

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Viola Solo: JOSEPH DE PASQUALE

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TWO PRELUDES (Arranged by Riccardo Pick-Mangiagalli for String Orchestra)

By Johann Sebastian Bach

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750
(Pick-Mangiagalli was born at Strakonitz, July 10, 1882)

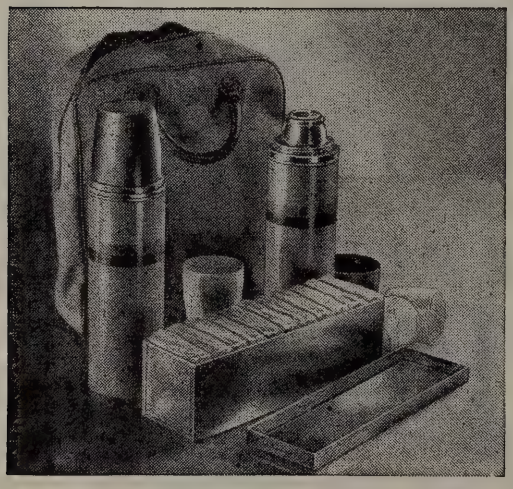
The first of the two preludes transcribed for string orchestra by Pick-Mangiagalli is from the Prelude and Fugue in D minor for organ (No. 9 in the Bach Gesellschaft Edition). The second is the Prelude to the third (in E major) of the six partitas for violin unaccompanied. The two Preludes were performed by the Boston Symphony Orchestra, October 10, 1930, December 30, 1932, January 17, 1936, April 9, 1943.

Pick-Mangiagalli has written about his transcriptions: "In the Second Prelude, under the first violin part (which I have left in its original form), I have composed the other parts in the strict contrapuntal manner of Bach. My transcription has nothing in common with the one made by Bach himself for organ and strings. I think that these two Preludes, performed by numerous and good players of stringed instruments, should be effective, especially the Second." Pick-Mangiagalli here refers to the introductory symphony in the Rathswahl Cantata *"Wir danken dir Gott,"* in which Bach developed the same subject. The cantata was first performed at Leipzig in 1731, the earlier



form of the Prelude probably belonging to the Cöthen period (1717-23).

Riccardo Pick-Mangiagalli, a Bohemian by birth, having had a Czech father and an Italian mother, is a naturalized Italian citizen. He attended the Conservatory at Milan, studying composition there under Vincenzo Ferroni, and graduating in 1903. He is a pianist of distinction as well as a composer in many forms. Pick-Mangiagalli has written a number of operas and ballets, among which *"Il Salice d'Oro"* and *"Il Carillon Magico,"* performed many times at La Scala in Milan, are perhaps the best known. *"Il Carillon Magico"* was also performed by the Metropolitan Opera Company in 1920. He has also written symphonic works, a Prelude and Fugue (performed by this orchestra on October 11, 1929), "Casanova at Venice," from which the "Carnival Scene" was performed at these concerts November 13, 1931, *"Notturno e Rondo Fantastico," "Ballata Sinfonica," Preludio e Scherzo Sinfonico,* etc. He has also composed a string quartet, a violin sonata, piano pieces and songs.



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SYMPHONY IN B-FLAT MAJOR, No. 98

By JOSEPH HAYDN

Born in Rohrau, Austria, March 31, 1732; died in Vienna, May 31, 1809

Haydn composed this symphony in 1791, for London, where it was first performed at the Hanover Square Rooms March 25, 1791. It is the fourth of the London Series. This symphony has had a single performance at the concerts of the Boston Symphony Orchestra, December 15–16, 1905, Wilhelm Gericke conducting.*

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

THIS symphony was the fourth in the first of two series of six, each composed by Haydn for Johann Peter Salomon for his concerts in London between 1791 and 1795. Haydn presided, according to custom at the harpsichord and afterwards noted in his diary: "The first and last Allegros were encort [*sic*]." A review of a later performance in the *Morning Chronicle,* while it could be considered as applicable to a ball team, is indication that this work was singled out for special favor:

* Credit is due to Hans Lange for reviving this symphony both in Chicago and New York, but when the New York Philharmonic-Symphony Society performed it under Mr. Lange's direction in January, 1932, Lawrence Gilman noted that the "last previous performance" by that orchestra had been on March 20, 1880, under Theodore Thomas!

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There is a fifteen-bar introduction by the strings, *Adagio,* opening in a grave and portentous B-flat minor. The theme of this introduction turns out to be the theme of the main *Allegro* much accelerated — a twist of invention by which the first audiences were no doubt as surprised as they were intended to be. The practice was to become common among the later Romantics, but there was a difference. César Franck was to practice diminution of the opening theme of his symphony with the result of sudden dramatic tension. Haydn transformed solemnity into gayety in B-flat major. There is another surprise when the composer, duly establishing the dominant tonality at the expected moment, introduces not a new second subject but the same subject again! The development is highly expert, adroit in detail. Tovey has remarked in connection with this symphony that Haydn, for all his scholarly knowledge, was like Verdi, a man well equipped by experience: "In saying that Haydn was not only an experienced but a learned composer, I have especially in mind the style and forms of this sym-

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phony. The Haydnesque animal spirits are moderated though not suppressed in the first movement by highly intellectual themes developed in ways which, though not actually more thoughtful, seem more learned than usual." According to this writer, "The slow movement is one of Haydn's broadest and gravest utterances. It might be called his requiem for Mozart, the news of whose death had so deeply shocked him during his London visit." Both Tovey and Geiringer find marked Mozart resemblances in this symphony, and the former discerns in the second theme of the slow movement a "reminiscence" from the slow movement of Mozart's "Jupiter" Symphony (but he would have had considerable difficulty in proving that Haydn had ever seen that score).

The Minuet is as Haydnesque as you could find, with a rippling Trio where the flutes, oboes and bassoons are matched with the strings. The Finale, in 6-8 time, is one of Haydn's most whimsical. In the development a solo violin toys with the second theme, so pivoting the discourse into contrasting *tutti* passages. The coda slows the tempo of the main theme to *moderato,* but builds a climax with scale passages in turbulent sixteenths for the full orchestra.

When this symphony was performed in New York in 1932, Lawrence Gilman made this interesting comment in his program notes:





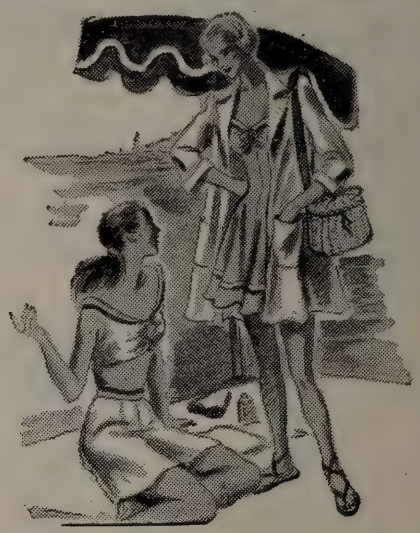
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"The student's attention should be drawn at this point to an interesting detail: Haydn's use in this symphony of the then uncommon chord of the dominant major ninth (fiftieth bar of the Allegro, strings and bassoon); which may be noted as a corrective of the astonishing statement made by that distinguished æsthetician, Alfredo Casella, in his book *The Evolution of Music,* that in Schubert's 'Walzer per pianoforte, *Op.* 90' (*sic*), 'we have the first appearance of that chord of the dominant major ninth which is without any doubt the greatest harmonic discovery of the Nineteenth Century.' It was not only Haydn who anticipated this 'greatest harmonic discovery of the Nineteenth Century'; for the dominant major ninth chord was used as early as 1611 by Carlo Gesualdo in one of his Madrigals."

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repertoires that belong essentially to the viola. For example, who can imagine the principal theme of the Smetana Quartet being given its first statement by any other instrument? The violin picks up the theme later, yes, and does a splendid job with it, but in the listener's ear there is, there must be, always a remembrance of the viola tone and the viola's peculiar individuality of expression.

"As for the notion that viola playing is the province of unsuccessful violinists . . . well, it is a complete fallacy. It's ridiculous. I'll grant that some violinists who are having hard sledding do turn to what is mistakenly thought to be the 'easier' instrument, but that does not explain why so many people *prefer* to play the viola.

"In art, there is a certain type of temperament that pushes a man into becoming an etcher, or a water-colourist, or a sculptor, or a worker in oils. In his chosen medium he is at home and can give fullest expression to his artistic impulses; in any other, he would be uncomfortable and probably not very successful. So it is with instrumentalists. One kind of temperament is best suited to the piano, another to the clarinet, a third is at home only with the violin, a fourth finds best expression only on the viola, and so on.

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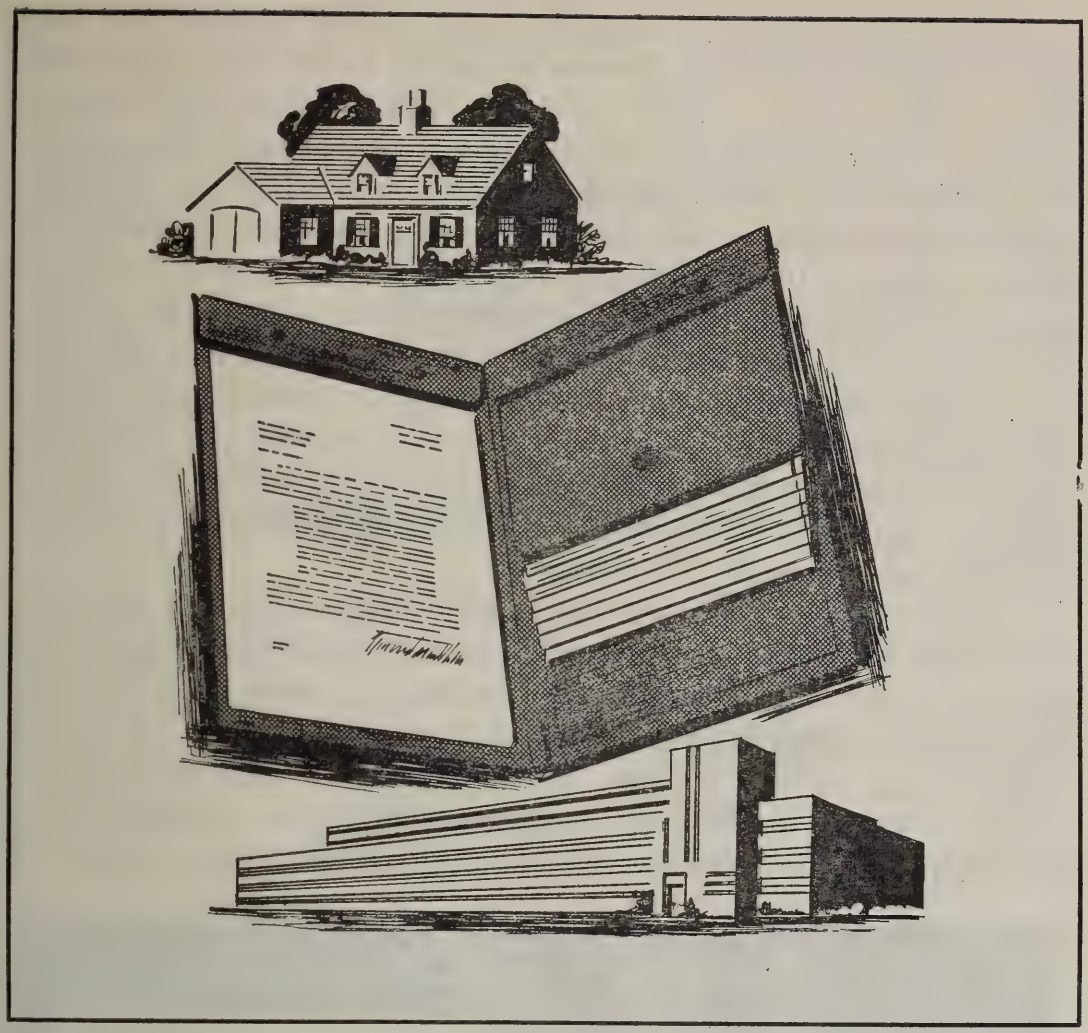


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"The question whether there is a type of individuality and talent better suited to the viola than to the violin is one that is frequently put to me, and I am quite sure I am right in saying that there certainly is. My own case, if I may cite it, is a case in point. Even when I was studying the violin, and doing pretty well with it, I took every opportunity I could to play viola, and as I grew older the tone meant more and more to me. Later I studied with Ysaye, and he told me that in his opinion my style and temperament were better suited to the viola. He advised me to change. I took his advice and have never regretted it, for always when I am playing the viola I feel a sense of oneness with the instrument that I never felt when I was playing the violin. I have heard a number of violinists who seemed to me more suited to the viola, and it has been interesting to discover that several of them did later make the change.

"In general the viola technique is very similar to that of the violin, but there are subtly important differences, differences more easily demonstrated than described. Most of them, I think, pertain to the right arm. But this must be qualified at once. Put it this way, rather: The average violinist, whose bowing has been trained along conventional lines, usually finds it rather difficult to adapt himself to the viola; but the violinist who has been schooled according to the





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best modern principles of bowing rarely has any difficulty when he changes to the larger instrument. I have heard many top-rank violinists play the viola, and the best were Ysaye and Kreisler. The reason for this, I am sure, was that each man was able to transfer his right-arm technic from one instrument to the other without alteration.

Economy of Motion

"The one point of technic most essential to a good tone production on the viola is the straight-line position of the right arm. This is one of those things which is much more easy to demonstrate than to describe. Let me see if I can make clear what I mean. At the nut, beginning a Down bow, there should be no break at the wrist joint: the forearm, the wrist, and the knuckles should form a straight line. This position of the arm should be kept until after the middle of the bow is passed, when, of course, the forearm straightens out in the elbow joint. The elbow should not at any time sag below the level of the bow.

"The elements of good bowing are complicated enough, in all conscience, and there is no place for excess motion. In viola playing, as in golf or tennis or ballet dancing, economy of motion is the goal at which to aim. The violinist who prides himself — or, more often, herself — on the gracefully undulating, swan-neck motions of his (or her) bow-arm had better not take up the viola, for he would find his antiquated bow technique a far more noticeable handicap than it is on the violin. The reason for this is that the heavier strings of the viola need a closer contact of bow with string, a more intense pressure

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than the lighter strings of the violin. The straight-line position of the arm allows the player to maintain this intensity almost without conscious effort; whereas a wrist that bobs up and down like a cork on water cannot help weakening it. This, of course, is not news to the violinist who has been trained according to modern ideas; most of the great violinists of the present day play with a straight arm. It is a pity, though, that the method is not more widely taught in the early grades.

"This emphasis on the straight arm must not lead anyone to think that the wrist is no longer important in good bowing. It most certainly is. Without a flexible and agile wrist no violist — and no violinist or 'cellist, for that matter — can become a really accomplished player. The wrist, however, should be thought of as a centre of relaxation and control rather than as a source of needless movements.

"A moment ago we were speaking of bow pressure. This brings up a little point of technic which has a good deal of influence upon the quality of the tone, and that is the *direction* of the pressure. At first thought it might seem that the pressure must be applied vertically. It very often is, but it should not be. On the contrary, it should be applied obliquely. In other words, instead of pushing the string directly downwards, the bow should tend to pull and push it sideways. It is amazing how rapidly a player's tone improves when he feels in his hand this essential difference between the two directions of bow pressure. A much greater degree of intensity is possible, with little danger of forcing the tone.

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"The quickest way to attain this feeling in the bow hand is to imagine that the hand is leading the bow backwards and forwards. It is not mere imagination, of course, it is a definite physical fact; but one has to imagine it first. On both the Up and Down bow one must feel that the hand is going ahead of the bow, not merely pushing it from behind. This is another element of bowing technique that should be taught much earlier than it usually is.

"It is my experience that most teachers do not give enough attention to the right hand. The reason may be that by concentrating on the left hand it is easy to get more spectacular results — and more pupils! It is a pity, because ninety per cent of a string player's ability to express himself depends upon his control of the bow.

"Regarding left-hand technique, I do not feel that there is any really essential difference between the viola and the violin. Some well-known violists have evolved a system of fingering that includes characteristics of both the violin and the 'cello fingerings, but I do not think it is necessary for a perfect command of the finger-board. For that matter, more than one great violinist has developed a scheme of fingering that causes his colleagues to lift their eyebrows! It is, I think, more a question of personal idiosyncrasy than of technical necessity.

"How advanced should a violinist be before he begins to play the viola? That is another question which often comes up. To my mind, the size of the hand is the determining factor, not technical advancement. A viola is obviously too large an instrument for a young child, but as soon as a student is able to handle a full-sized violin comfort-

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ably he can usually play on a small viola. The technical advancement is a secondary matter, for there is plenty of excellent study material available nowadays for viola players and technique can be developed as quickly and as completely on that instrument as it can on the violin. If a student wishes to be a violist rather than a violinist, then the earlier he makes the change, the better, for the 'feel' of the instrument and its particular idiom will the more quickly become second nature to him.

"I have always thought that the viola is the ideal instrument for the adult beginner. If his ambitions are relatively modest, he can usually get a great deal of satisfaction himself, and pass it on to others, much sooner than if he started on the violin. For example, in the field of chamber music, which is generally the ambition of an adult beginner, the technical demands on a violist in a Haydn or Mozart quartet are much lighter than they are on the first violinist. And he has his particular field to himself; he is not in competition with another player of the same instrument, as he would be if he were playing second violin. There is a great appeal in this!

"Just a word to viola students: Hold your viola *up!* Too many of you let it droop in a very ugly fashion, with detrimental effect on the tone. All good violinists hold their instruments well up, and there is no reason why violists should not. Granted that a viola weighs a few ounces more than a violin, the difference is not enough to excuse a bad posture. Hold the viola up — you will look better and sound better!"

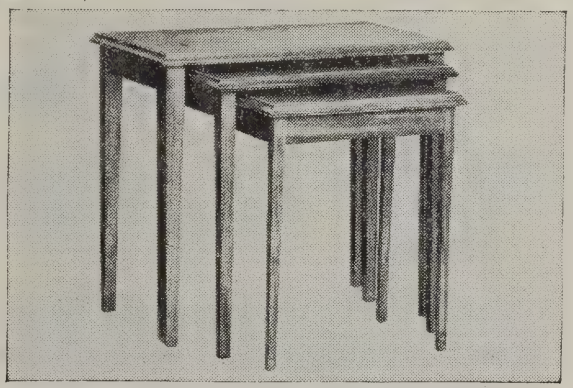
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GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

Mr. Piatigorsky has performed with this orchestra concertos by Haydn, Mozart, Schumann, Saint-Saëns, Dvořák, Bloch ("Schelomo"), and has played on two occasions in Strauss's "Don Quixote." He has participated in introducing concertos by Berezowsky ("Concerto Lirico"), Prokofieff, Hindemith, and Dukelsky.

Jean Bedetti, who as first 'cellist of the Boston Symphony Orchestra has often played the solo part in Strauss's "Don Quixote," has kindly yielded his prerogative to his colleague in the present performances.

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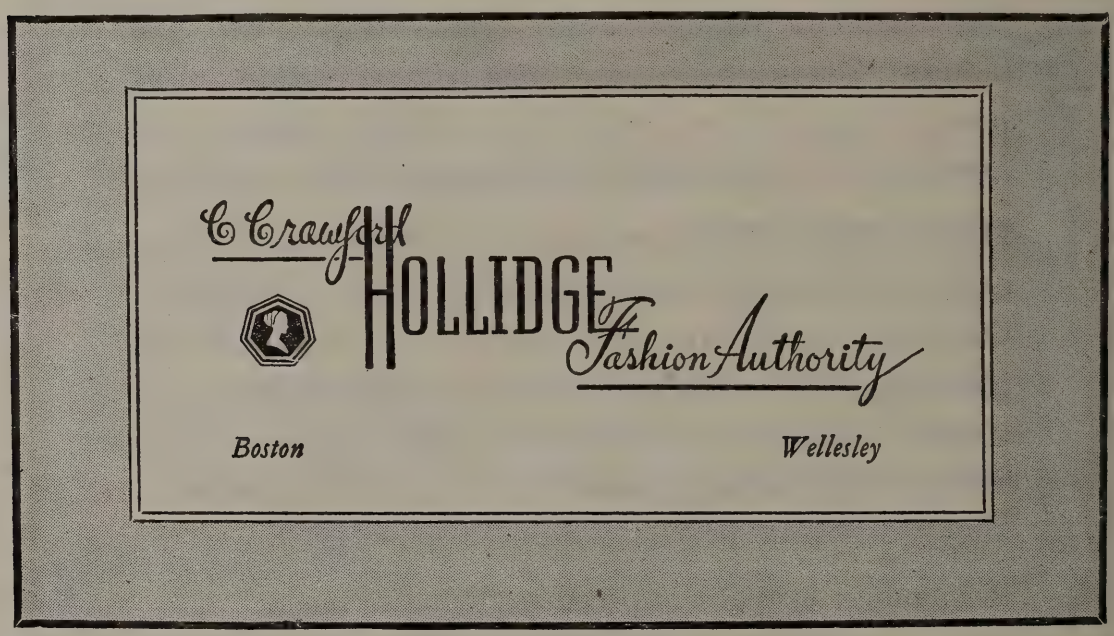
By Richard Strauss

Born at Munich, June 11, 1864

(1947 marked the 300th Anniversary of the birth of Miguel de Cervantes Saavedra.)

The score of "Don Quixote" was composed in Munich in 1897, and completed on December 29 of that year. It was first performed at a Gürzenich Concert in Cologne, from the manuscript, Franz Wüllner conducting, on March 8, 1898. Friedrich Grützmacher played the violoncello solo. There was a performance at Frankfort on March 18, at a concert of the *Museumgesellschaft,* under the composer's direction, when Hugo Becker was the 'cellist. The first performance in the United States was by the Chicago Orchestra, under Theodore Thomas, January 7, 1899. The first performance here was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conducting, February 12, 1904 (Rudolf Krasselt, 'cello, Max Zach, viola). Later performances were: April 19, 1904 (Richard Strauss conducting, and with the same soloists); April 22, 1910 (soloists Heinrich Warnke, 'cello, Émil Ferir, viola); February 17, 1911 (same soloists); February 11, 1916 (same soloists); April 14, 1922 (Jean Bedetti, 'cello, Georges Fourel, viola); December 11, 1931 (Jean Bedetti, 'cello, Jean Lefranc, viola); March 24, 1933 (Gregor Piatigorsky, 'cello, Jean Lefranc, viola); February 22, 1935 and March 8, 1940 (same soloists); January 15, 1943, February 2, 1945 (Jean Bedetti, 'cello, Jean Lefranc, viola).

"Don Quixote" is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, three trumpets, three trombones and tuba, tenor tuba, timpani, snare drum, bass drums, cymbals, triangle, tambourine, wind machine, glockenspiel, harp, and strings. The dedication is to Joseph Dupont.



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"Don Quixote," more than any other subject which Richard Strauss fell upon in the triumphant progress of his tone poems, seemed to match his musical proclivities. The strain of the bizarre which runs through all his music, his richly apparelled melodic felicity, the transfiguring passion which sets the seal of enduring beauty upon each of his more important scores — these qualities were finely released and closely integrated by the tale of the lunatic knight, where also eccentricity becomes charm, where gross realism, at one moment ridiculous and pitiable, is suddenly touched with the dreams and visions of chivalry. The rounded picture which Cervantes drew, where such baser elements as farcical humor and incongruity contribute to the full portrait of a noble and lovable character, has found its just counterpart in Strauss' musical narrative.

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Strauss is said to have written and allowed to be inserted in the printed programmes of early performances identifications of each variation. An elaborate and detailed explanation by Arthur Hahn appeared in Schlesinger's *"Musikführer."* The composer has given no authorization of these. Certain notes were allowed in a published piano arrangement. In the full score, only two verbal clues appear: over the theme of Don Quixote is inscribed "Don Quixote, the Knight of the sorrowful Countenance," and over the theme of the squire, which shortly follows, merely his name: "Sancho Panza." The variations are no more than numbered, save when there is an occasional adjective attached to the tempo indication. The introduction is marked *"Ritterlich und gallant,"* the second variation *"Kriegerisch."*

INTRODUCTION

Strauss' "Variations" have no real resemblance to the classical form of that name. Instead of one theme, there are three, corresponding with the principal characters in the story almost as leading motives: Don Quixote, Dulcinea – the lady of his dreams, and Sancho Panza. Each appears constantly in relation to the succession of musical episodes. Indeed, the themes are not varied in the traditional sense of ornamentation or modification by development. They rather proceed on their way basically unchanged, encountering various adventures in

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a musical sense corresponding to the story, reflecting the circumstance of the moment as higher or baser aspirations collide with reality and are rebuffed. In the introduction, before the composer is ready even to make the explicit statements of his themes, he has foreshadowed the character of Don Quixote, and of Dulcinea who dominates Don Quixote's thoughts. He has developed a preliminary fragment of the theme with a rich cluster of episodes, and has set the tone of his story in masterly fashion, establishing a precise mood which is at once romance and eccentricity, which hovers always between noble dreaming and madness. The Knight is immediately disclosed, his bold chivalric outline subsides into tender musing, and the music of Dulcinea is heard from the solo oboe over a harp accompaniment. Thoughts of Dulcinea at once engender in the hero's mind thoughts of brave deeds to be undertaken in her defense. The Knight's theme, stated in heroic augmentation by the brass, leads to a climax as a harp glissando rises to a crashing chord. Here is the point, say the analysts, where Don Quixote goes mad, where, as the book has it, his wits are "wholly extinguished."

The hero of Cervantes, according to the opening of the book, was an old-fashioned gentleman of a village in La Mancha, who lived sparsely upon his income.

* The quotations are from the first English translation, made by James Shelton (Edition of 1620).

(*Continued on page 1342*)



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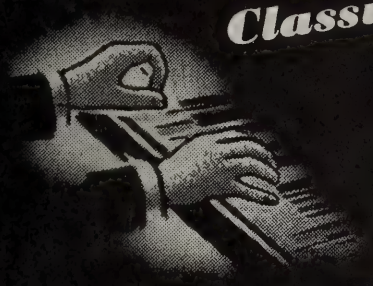
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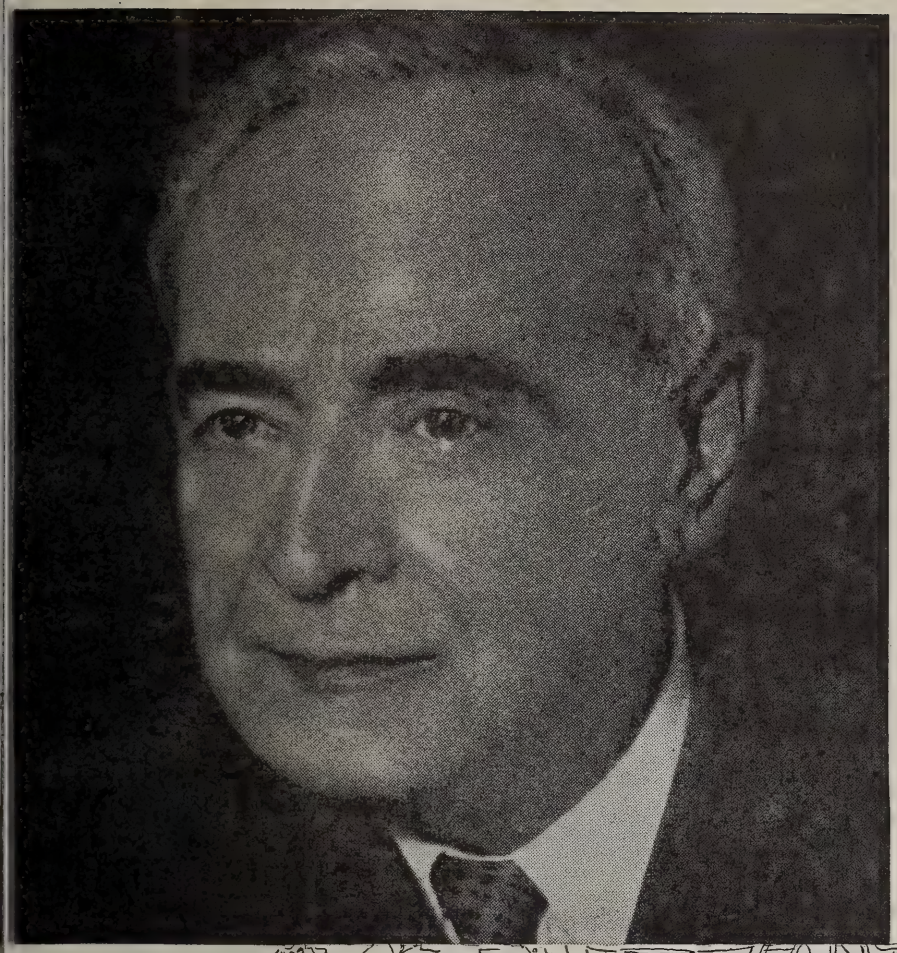
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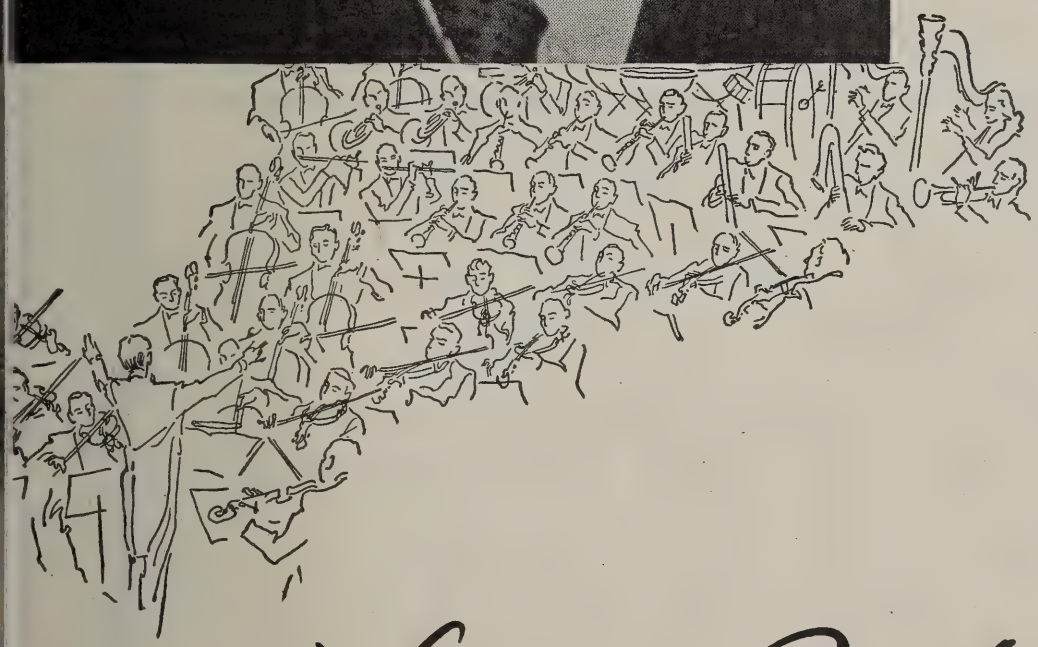
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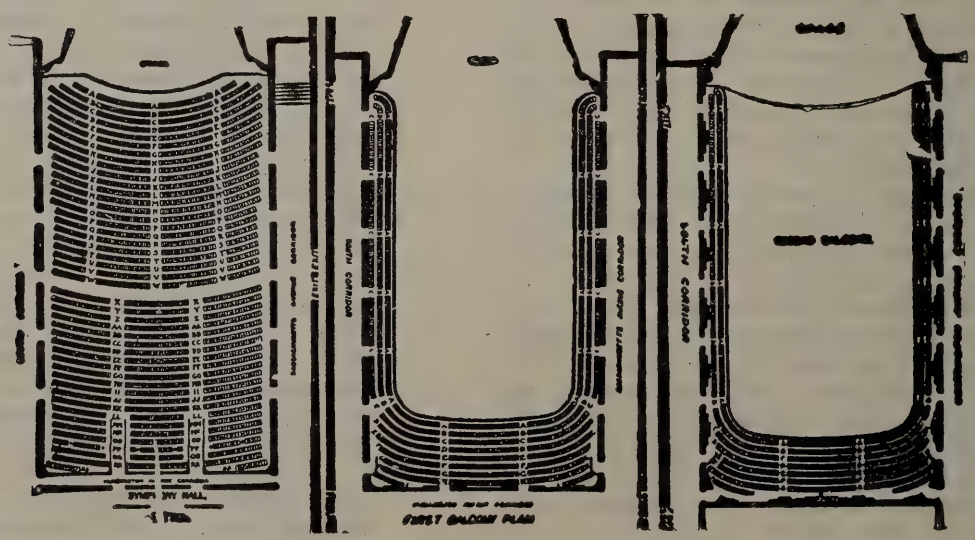
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(*Continued from page 1318*)

His pot consisted daily of somewhat more beef than mutton; a gallimawfry each night, collopes and eggs on Saturdayes, lentils on Fridayes, and a lean pigeon on Sundayes did consume three parts of his rents. [He had little to do to pass his time besides reading books on knight-errantry, and meditating upon an outmoded chivalry. At last —] through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. [He then —] fell into one of the strangest conceits that madman ever stumbled on in this world, to wit, it seemed unto him very requisite and behooveful, as well for the augmentation of his honors, as also for the benefit of the commonwealth, that he himself should become a knight errant, and go throughout the world with his horse and armor to seek adventures, and practice in person all that he had read was used by knights of yoare, revenging of all kinds of injuries, and offering himself to occasions and dangers, which being once happily achieved, might gain him eternal renown.

Unearthing an ancestral suit of armor, which lacked a helmet, he devised the missing part from cardboard and, requiring a horse, he mounted the steed Rozinante, an animal which "had more quarters than pence in a sixpence through leanness."

Upon a certain morning, somewhat before the day (being one of the warmest of July) he armed himself *Cap a pie,* mounted on Rozinante, laced on his ill-contrived helmet, imbraced his target, took his launce, and by a postern-door of his base-court issued out to the field, marvelous jocund and content to see with what facility he had commenced his good desires.



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THEME

The theme already clearly indicated and developed is first stated in its rounded fulness by the 'cello solo. There follows immediately the theme of Sancho Panza. It emerges from the bass clarinet and tuba with an earthy peasant plainness and is taken up by the viola solo. For the remainder of the tone poem, the 'cello is to depict Don Quixote, and the viola his squire. Strauss is as apt in his delineation of Sancho Panza as of his master. "He had a great belly, a short stature, and thick legges," wrote Cervantes, "and therefore I judge he was called Cança ["thigh bones"] or Pança ["paunch"], for both these names are written indifferently of him in the history." He is stolid and loyal, eager for the material comforts and pleasures of life, but takes his medicine cheerfully enough when he gets from his master little but a dubious fare of hopes to an accompaniment of knocks from the world they encounter. Strauss' Sancho Panza, like the Spanish original, is a homespun, good-natured fellow, jogging along stoutly beside his crack-brained master, and never quite losing his faith in him.

VARIATION I

The first variation (*"Gemächlich"*) is unmistakably the adventure of the windmills. Don Quixote's theme ('cello solo), and that of Sancho Panza (now bass clarinet) are stated jointly as if the two com-

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panions were trotting along together. One hears the ponderous sails of the windmills, the wind which stirs them, the onslaught of the Knight, his downfall (descending harp glissando and drum beats). The Knight is left with only his tender thoughts of Dulcinea unshaken.

VARIATION II

This variation, which Strauss indicates as "warlike," recalls the adventure of the flock of sheep. The bleating of the sheep is accomplished on the muted brass. Don Quixote finds his new imaginary enemy less obdurate, but gets another cracked head for his pains.

"How?" quoth Don Quixote. "Dost not thou heare the horses neigh, the trumpets sound, and the noyse of the drummes?" "I hear nothing else," said Sancho, "but the great bleating of many sheepe."

And so it was indeed, for by this time, the two flocks did approach them very neere. . . . Don Quixote set spurres to Rozinante, and setting his lance in the rest, he flung downe from the hillock like a thunderbolt. Sancho cryed to him as loud as he could, saying "Returne, good Sir Don Quixote, for I vow unto God, that all those which you go to charge, are but sheepe and muttons. Returne, I say — alas that ever I was borne, what madnesse is this? Look, for there is neither gyant, nor knight, nor cats, nor armes, nor shields, parted, nor whole, nor pure azures, nor divellish. What is it that you do, wretch that I am?" For all this,



Don Quixote did not returne — but entered into the middest of the flocke of sheep, and began to lance them with such courage and fury, as if hee did in good earnest encounter his mortall enemies.

The sheep-heards that came with the flock cried to him to leave off; but seeing their words took no effect, they unloosed their slings, and began to salute his pate with stones as great as one's fist.

(Book III, Chapter 4)

VARIATION III

This variation consists of a musical dialogue suggestive of the many discourses which took place between the Knight and his squire. Don Quixote seems to speak of the virtues and rewards of chivalry. Sancho Panza is dazzled by a glittering vision which his master holds out to him of an island of which he shall be Governor. But the Knight's speculations upon the ideal, his rapturous musings upon the Lady Dulcinea, the little serving man cannot follow. He is about to interrupt with his more prosaic thoughts when the master rebukes and silences him.

VARIATION IV

The two adventurers meet a company of pilgrims singing their hymns as they go. Don Quixote decides at once that they are desperadoes who are abducting a great lady. He rushes to the rescue. But the servants of God stoutly hold their ground, and the Knight falls again as his victors go on their way placidly resuming their singing. Sancho



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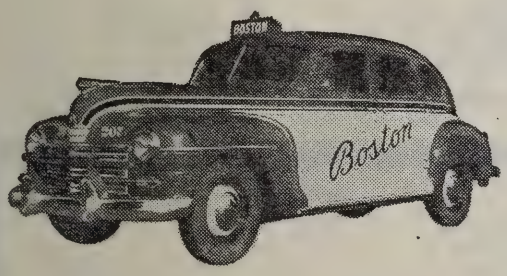
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VARIATION V

This variation has been called the "Vision of Dulcinea." Don Quixote refuses to sleep at night while danger is at hand, and sits besides his slumbering servant. His thoughts turn again to Dulcinea, as her theme is tenderly woven with his own. The variation becomes a rapturous nocturne.

VARIATION VI

Blunt reality follows hard upon the visionary variation. The two pass on the road a blowsy country wench whom Sancho points out jokingly as Dulcinea. It is not she, but it might as well be. The music breaks in upon romantic illusion, with coarse and boisterous dance measures. Don Quixote decides that some insidious magic power has worked this transformation, and he swears vengeance.

VARIATION VII

The Ride Through the Air. Don Quixote and Sancho Panza are seated blindfolded upon a wooden horse, and are led by their imagination to believe that they are galloping through the air. Rushing

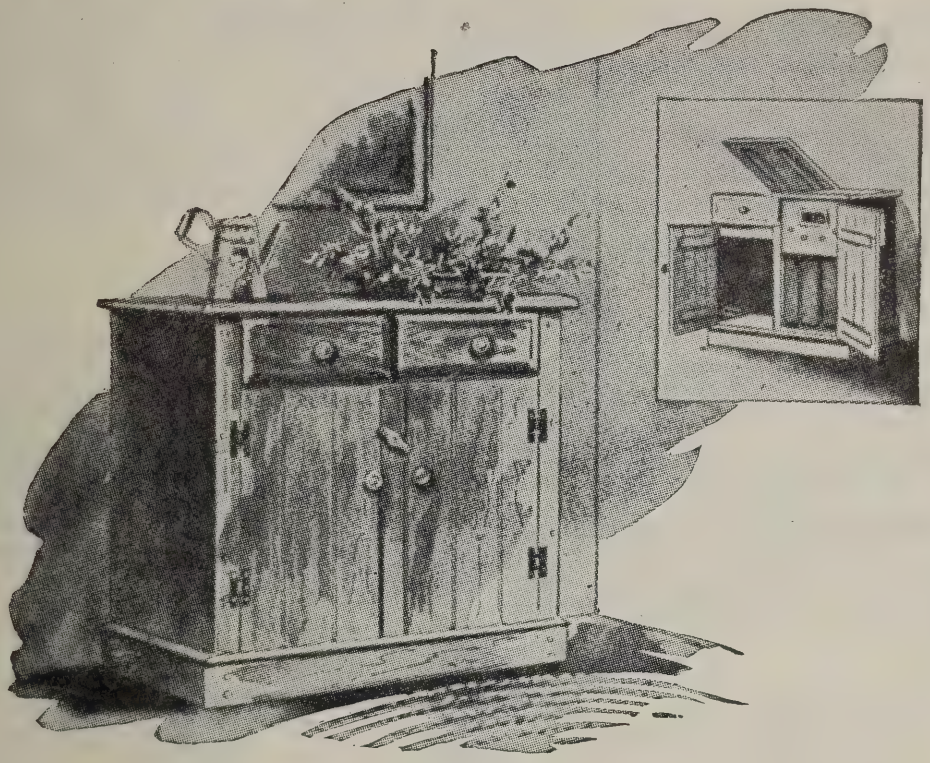
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chromatic passages, supported by a wind machine off stage, create a sense of motion. The pedal in D on drums and basses has been pointed out as signifying that the pair have never left the ground.

VARIATION VIII

The Voyage in the Magic Boat. Don Quixote finds an empty boat on the shore of a stream, and believes that it has been miraculously placed at his disposal so that he may accomplish a rescue. The two push off from the shore as the Knight's theme is transformed into a barcarolle. But the boat capsizes and they barely manage to swim to land. Their disputation ends this time in a joint prayer of thanksgiving for their deliverance from drowning.

VARIATION IX

This variation is marked "quickly and stormily." Don Quixote proceeds upon Rozinante still undaunted. Two mendicant friars appear upon the road ahead, plodding along peaceably upon their mules. The Knight sees in them a pair of malignant magicians, the very ones who have been playing so many tricks upon him. He interrupts their chant (two bassoons unaccompanied) by a sudden charge which effectually puts them to flight.

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VARIATION X

A friend of Don Quixote's youth contrives a scheme to cure him of his mad delusions and suicidal exploits, which have by this time become a public nuisance. He masquerades in knightly armor and challenges the Don to combat, on the understanding that the vanquished must implicitly obey the victor's will. They engage furiously in battle.

They both of them set spurres to their horses, and the Knight of the White Moone's being the swifter, met Don Quixote ere hee had ranne a quarter of his careere so forcibly (without touching him with his lance, for it seemed he carried

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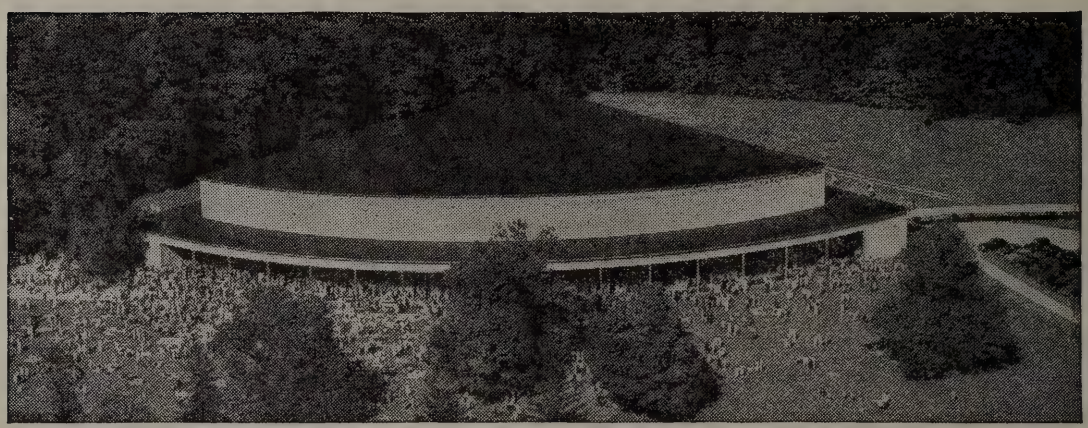
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it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, "You are vanquished, Knight, and a dead man, if you confesse not, according to the conditions of our combate." Don Quixote, all bruised and amazed, without heaving up his visor, as he had spoken out of a toombe, with a faint and weak voice, said, "Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weaknes defraud this truth; thrust your lance into me, Knight, and kill mee, since you have bereaved me of my honor." "Not so truly," quoth he of the White Moone, "let the fame of my Lady Dulcinea's beauty live in her entirenesse; I am only contented that the grand Don Quixote retire home for a yeere, or til such time as I please, as we agreed, before we began the battell." . . . And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, hee would accomplish all the rest, like a true and punctuall knight. *(Part II, Chapter 44)*

Don Quixote realizes in anguish that now even his fair intentions and brave determination are of no avail. He resolves to adopt the simple life of the shepherd (as the pastoral theme from the sheep variation is heard). The illusions, the haunting shadows are at last swept away, and his mind clears.

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Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a milde and affable disposition and of a kinde and pleasing conversation; and therefore was he not onely beloved of all his household, but also of all those that knew him. . . .

He had no sooner ended his discourse and signed and sealed his will and testament, but a swouning and faintness surprising him, he stretched himselfe the full length of his bed. All the company were much distracted and mooved thereat, and ranne presently to help him; and during the space of three dayes, that he lived after he had made his will, he did swoun and fall into trances almost every houre. All the house was in a confusion and uprore; all which notwithstanding the neece ceased not to feede very devoutly: the maid servant to drinke profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the minde of the inheritor the remembrance or feeling of the sorrow and griefe which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhorre all the books of errant chivalry.

The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailefull plaints and blubbering teares of the by-standers, he yeelded up the ghost, that is to say, hee died.

Strauss rises to the pathos of the last moment in the life of the ridiculous madman whose efforts have been futile and wasted, yet somehow in reminiscence enduringly noble and touching. The voice of the 'cello ends with an expiring sigh before the final cadence.



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HANDEL.....Concerto Grosso for String Orchestra, in B minor, *Op.* 6, No. 12

Largo — Allegro; Larghetto; Largo — Allegro

PROKOFIEFF....."Romeo and Juliet," Ballet, Second Suite, *Op.* 64 ter

Montagues and Capulets
Juliet, the Maiden
Dance
Romeo by Juliet's Grave

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BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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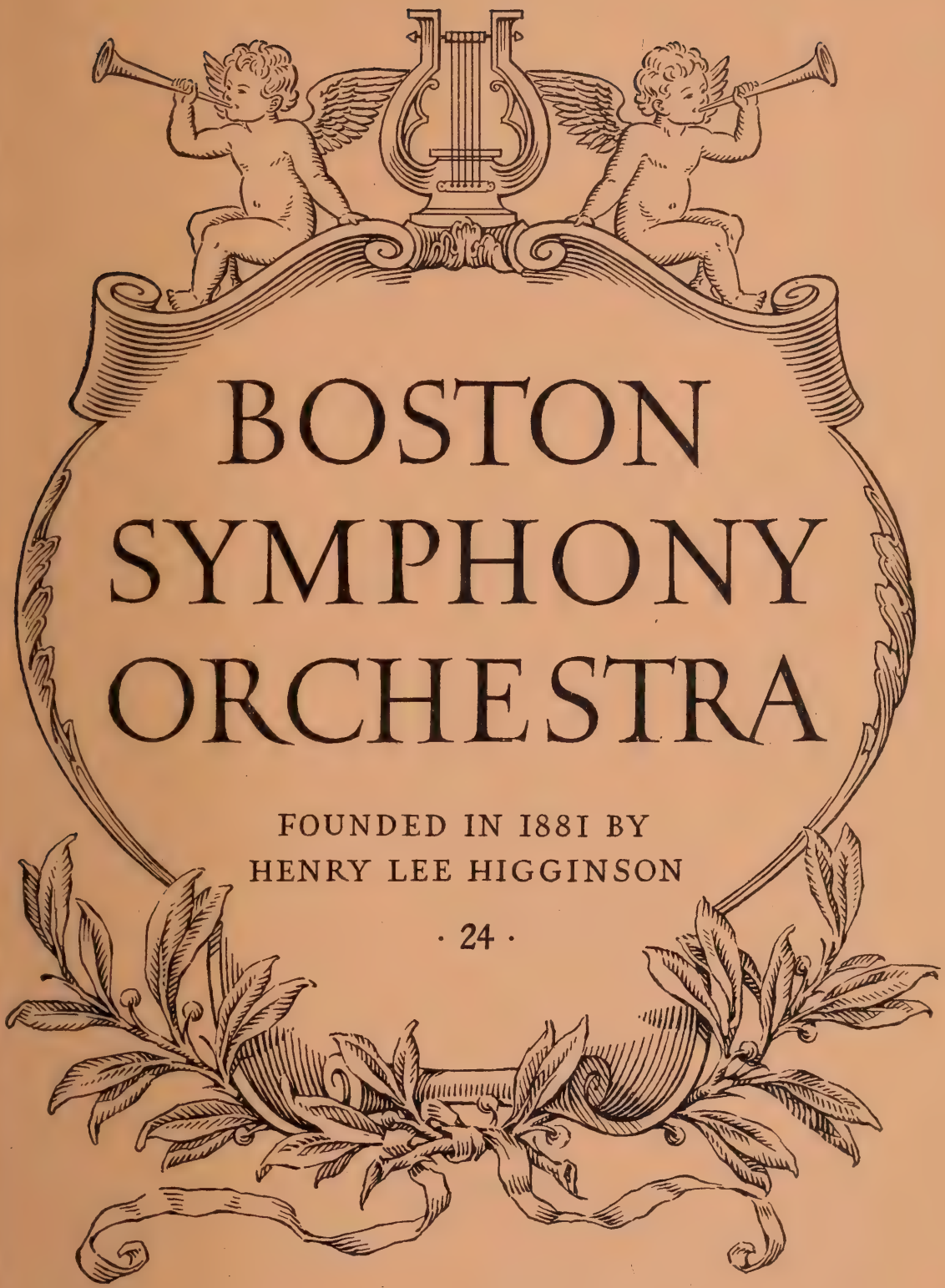
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1947-1948

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[Sixty-seventh Season, 1947–1948]

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SIXTY-SEVENTH SEASON, 1947–1948

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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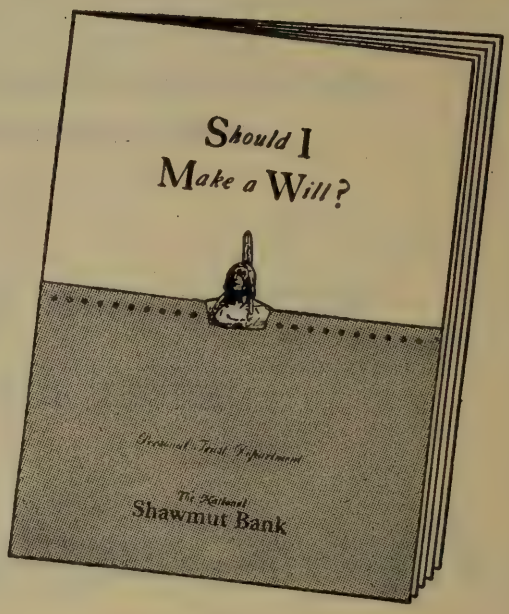
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For the Day Koussevitzky Retires

Esplanade Concerts — Twentieth Summer

"The Berkshire"

FOR THE DAY KOUSSEVITZKY RETIRES

(Editorial in the New York Sun, April 12, 1948)

Of course, in time it had to come, Koussevitzky's retirement. But it is hard to believe that that charming and autocratic Russian refugee, Serge Koussevitzky, will no longer be giving Boston her music and the rest of the nation Boston's music. For on the vigor and enlightenment of Koussevitzky's musical leadership, music lovers of the whole country have come in some part to depend.

Technically, he has trained the old Boston Symphony to stand as the yardstick for orchestral performance up and down the land. For a generation, too, Koussevitzky has led in the introduction of new music to American audiences — notably the great modern Russians and the gifted younger British school. And at Tanglewood he has established a new school and music center for the young musicians of the nation. A subtle and humorous programmer, he has revived the more obscure old as well as introduced the new.

But above all, Koussevitzky is a brilliant conductor, and that, for good or ill, has come to include intense, dramatic personality. Greatly gifted as a pure musician, Koussevitzky has likewise the power to create the drama, maintain the intensity, which compels the most concentrated listening. It is a power always shown to best advantage on that October evening of each year — and luckily there will be one more — when Koussevitzky opens his Saturday programs.

Boston's Symphony Hall will be packed to the top till. The nervous rustling, the orchestral scraping subside as the precise hour of the concert comes. The audience waits; the orchestra waits. The door to the wings is ready, the lights are set. But Koussevitzky is not yet in. The tension mounts with every minute of his absence. Just as the audience has

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begun to relax to the delay and resume its rustling, it is suddenly caught together again as the white-haired figure of the conductor comes swiftly through the side door. He strides to the center under the umbrella of applause. There is brief quiet as the orchestra, brought together, awaits the signal. Then, in a burst, the first strains of the "Eroica" descend on the hall. The intellectual and emotional power of the man, now turned toward the orchestra, is somehow behind him communicated to the thousands in the hall. In the first crescendoes personality and music are one — the conductor in his drama unloosing the greater drama of the music beyond him.

• •

ESPLANADE CONCERTS — TWENTIETH SUMMER

The twentieth season of the Esplanade Concerts will open at the Hatch Memorial Shell on Tuesday July sixth under the conductorship of Arthur Fiedler. These concerts were started on the personal initiative of Mr. Fiedler as a young violinist of the Boston Symphony Orchestra. By his own efforts he made it possible to initiate the concerts July 4, 1929, as an experimental contribution to Boston's musical life. The

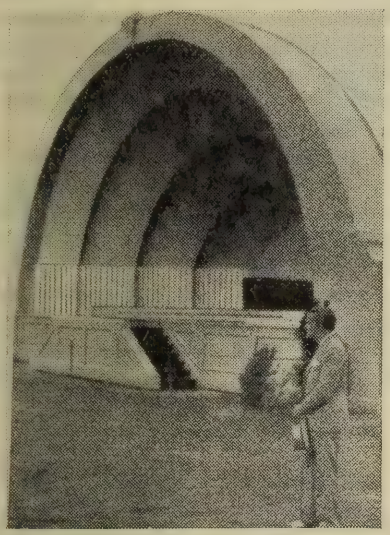


term "open air concerts" had come to mean but one thing — performances by a brass band. What was now offered was the playing of a symphonic ensemble. Even the close friends of the young conductor, who backed him, did so without conviction.

What actually occurred was the establishment of the Esplanade Concerts as a favorite annual attraction for audiences of astounding proportions. It did not take long for the series to acquire an annual attendance of somewhere around a quarter of a million persons representing all ages and all walks of

life from in and out of Boston. The basic principle of the Esplanade Concerts from the first has been the performance by an orchestra of Boston Symphony musicians, free of admission charge. In the first two seasons they were financed by a small group of public-spirited citizens. With the setback of the great business depression of the thirties, it was a question whether the concerts would be forced to lapse because of the reverses suffered by the sponsors. Mr. Fiedler then decided to ask for a large number of small contributions from the general public. The plan worked. For nineteen consecutive summers the public has had its Esplanade Concerts. Small contributions from thousands have furnished the support.

Unlike other outdoor orchestral series, the Esplanade Concerts are without enclosure, gates, or ticket windows. When you step from the sidewalk onto a vast lawn facing the stage, you are in what passes for an auditorium. You may settle yourself on the grass, stand on the outskirts or hire a chair for a dime, but the chairs are not prearranged. You get yours from a stockpile and put it in any unoccupied territory you like. No matter how affluent you may be, you cannot hire a reserved seat.



This scheme of affairs has shaped the character of the concerts through the years. Aiming to attract a new public to orchestral music, Mr. Fiedler introduced the orchestral repertory by easy stages. When symphonies appeared, one or two movements only were played in a single evening. In the seventh season (1935) Mr. Fiedler tested the orchestral taste of his audiences with all nine of the Beethoven symphonies (excepting the vocal finale of the Ninth). That venture was a success — it opened new horizons to numberless listeners. The

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four Brahms symphonies were announced for 1936. Friends admonished the conductor that his intentions were better than his judgment. Actually the symphonies were received with the greatest enthusiasm by undiminished crowds. Similar progress has been made through the succeeding years. A great deal of the symphonic repertory is now familiar, and received with delight. Such contemporaries as Prokofieff and Shostakovitch have taken their place on the programs, and concertos in whole or in part. Meanwhile, the popular repertory is not disdained. Since 1938 there have been concerts for children on Wednesday mornings with programs instructive but persuasive too.

Continually making their way in public affection and official regard, the Esplanade Concerts have been accorded progressive improvements in facilities. For the first five years the orchestra, numbering forty-six musicians, played in a wooden shell constructed at the expense — certainly not too severe — of the Metropolitan District Commission, in whose jurisdiction the grounds belonged. A larger orchestra and larger shell, this one of welded steel plates, took over in 1934. On July 2, 1940, the present granite Hatch Shell was dedicated. The major part of the cost ($240,000) was derived from the bequest of Maria Hatch, left for the purpose of erecting a memorial to her brother Edward. The orchestra is now approximately double that of 1929.

Such is the result of a venture by a Boston Symphony Orchestra violinist, twenty years ago, to open the gates of the symphonic world, opposing financial timidity, and the fear of the untried.

For years the Trust Department of the Merchants National Bank has voluntarily handled contributions made payable to the Esplanade Concerts Fund.

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HANDEL.....Concerto Grosso for String Orchestra, in B minor, *Op.* 6, No. 12

Largo — Allegro; Larghetto; Largo — Allegro

PROKOFIEFF....."Romeo and Juliet," Ballet, Second Suite, *Op.* 64 ter

Montagues and Capulets
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BRAHMS.....Symphony No. 1 in C minor, *Op.* 68

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III. Un poco allegretto e grazioso
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CONCERTO GROSSO, *Op.* 6, No. 12, IN B MINOR

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 reads: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

The most recent performances of this concerto at the Friday and Saturday concerts of this orchestra were on December 24, 25, 1943.

IN 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the



works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.



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Indeed Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day" were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," wrote Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino,* consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso,* for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in

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this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso.*

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SAMUEL BUTLER: HANDELIAN

By ROBERT MANSON MYERS

(Extracts from an article in the Musical Quarterly, April, 1948)

Of all dead men Handel has had the largest place in my thoughts. In fact I should say that he and his music have been the central fact in my life ever since I was old enough to know of the existence of either life or music. All day long — whether I am writing or painting or walking, but always — I have his music in my head; and if I lose sight of it and of him for an hour or two, as of course I sometimes do, this is as much as I do. I believe I am not exaggerating when I say that I have never been a day since I was thirteen without having Handel in my mind many times over.*

WHEN Samuel Butler penned this striking confession in 1883 the Victorian Age had already reached its peak. For half a century Englishmen had indulged in noisy superlatives about Georg Frideric Handel, and most Victorians had decided that the German composer was "the greatest tone-poet of all the ages," "the musical text-book of the English people," and "the sublimest imagination which has ever appeared among the sons of men." One periodical

* Samuel Butler, *Works* (Shrewsbury Edition), ed. H. F. Jones and A. T. Bartholomew, New York, 1926, XX, 392.





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boldly asserted that "A name like that of Shakespeare in Poetry, and Michael Angelo in Art, is the name of Handel in Music — a recognized giant, before whose greatness all lesser men yield, without a thought of comparison."* To Victorian England Handel was a veritable household word. British musicians firmly believed that he was unapproachable and omnipotent, an artistic absolute, "the Shakespeare of music and a poet for all time." China busts of "the Saxon giant" graced the finest Victorian parlors. His likeness appeared in every print-shop window in England, and few collectors failed to secure a lithograph, woodcut, or line-engraving of the national demigod. Impressively bound biographies repeated threadbare anecdotes of Handel's fiery temper and Gargantuan appetite, while scholarly articles in domestic magazines faithfully excused his profanity and piously defended every plagiarism of "the sublime copyist."

Of all 19th-century Handelians none was more rhapsodic than Samuel Butler in his boundless devotion to England's chosen god. Never indeed was another man so positively fanatical in his exclusive affection for one composer. From early youth to the grave Butler

* *The Leisure Hour*, XIV, 72 (4 February 1865).

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pondered his special divinity several times a day, and he read all musical history in the light of Handel's compositions and personality. He consulted Handel with reverence, as others consult the Bible or Shakespeare. He composed music as nearly as possible in the Handelian manner, and just before his death he addressed his hero in verse. "With me," he once declared, "everything in the last century (and a good deal in this) groups itself round Handel." From his first introduction to Handel at the age of thirteen Butler cherished that strangely unyielding passion which eventually became the firmest armature of his intellectual life. At Cambridge he displayed little aptitude for study or literature, and his idleness was relieved only by his sensitive taste for drawing and his maniacal passion for Handel's music. Always it was Handel that he played and adored. He even required his sisters and cousins to play Handel to him, and Harriet Butler once excused her brother's failure to complete a letter by explaining that "he is too deep in Handel to care to go on writing." When William Smith Rockstro scolded Butler for referring to Handel as "one of the greatest of all musicians" in *Erewhon* (1872), Butler assured his friend with playful indignation that he

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called Handel not "one of the greatest" but rather "the greatest of all musicians." Even in his dreams Butler met his hero: "I dreamt last night," he wrote in 1878, "that Handel played me, for a whole hour, from two new operas which he had just composed, and which were called *Andratina* and *Passina.*" Years later he smiled at the indecisions of his youth: "And so in those days I was enthusiastic about Titian? No doubt; but he has not held his own with me as Handel has done. Handel, like Homer and Shakespeare, grips me with ever tighter hold."

I

No one even slightly acquainted with Butler's work can fail to observe that on every possible occasion he lavished upon Handel his most extravagant panegyrics. Any and every subject inevitably suggested to him the immortal composer, and he fell instinctively into references to Handel upon the slightest provocation. One entire chapter in his *Note-Books* is devoted to remarks on "Handel and Music."* In 1878 he joined his dearest friend, Henry Festing Jones, in a tour of the continent, and Butler's subsequent *Alps and Sanc-*

* *Works*, XX, 107–132.

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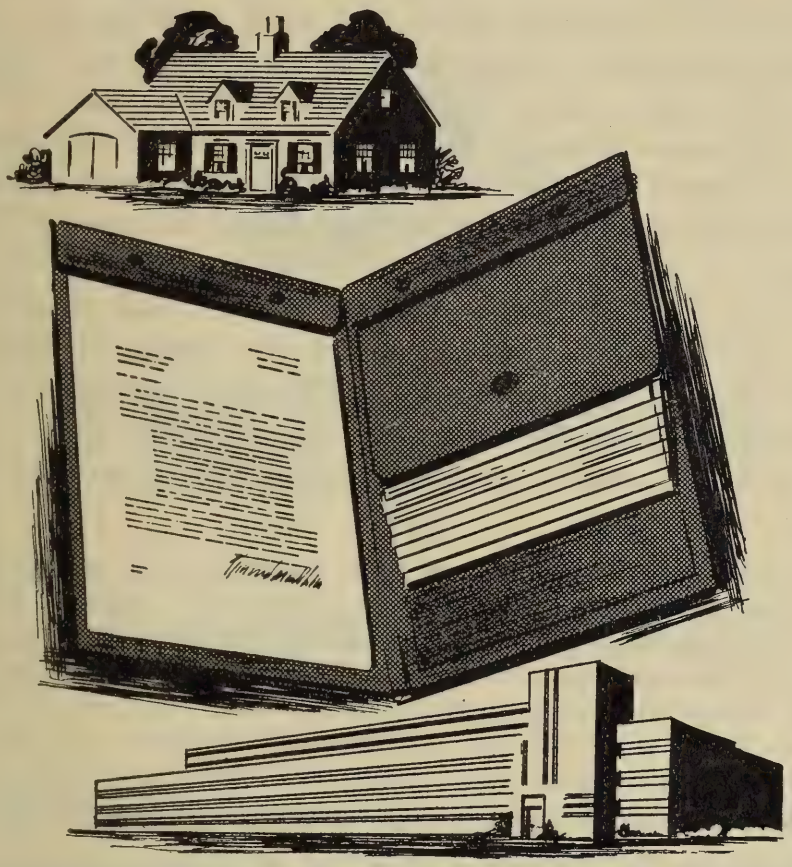


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tuaries (1881) reflects vividly the astonishing scope of his associative imagination. While travelling in Switzerland he regretted that "Handel had nowhere put into music the wind whirling the autumn leaves into spiral eddies along the road," but he found amusement in the old man who assured him Handel's *Messiah* was *"très chic."* Frequent quotations from Handel's music appear in *Alps and Sanctuaries* to illustrate the variety of scenes by which Butler was transported. His passionate devotion to Italy found its root in Handel's indebtedness to the Italian spirit in music, and it gave him satisfaction to reflect that he shared with Handel and Shakespeare a dominant affection for England and Italy. "Both of them lived mainly here in London," he wrote, "but both of them turned mainly to Italy when realizing their dreams." At the opening of *Alps and Sanctuaries* Butler drew a remarkable comparison between his two chief idols:

> Most men will readily admit that the two poets who have the greatest hold over Englishmen are Handel and Shakespeare — for it is as a poet, a sympathizer with the renderer of all estates and conditions whether of men or things, rather than as a mere musician, that Handel reigns supreme. . . . There has been no one to touch Handel as an observer of all that was observable, a lover of all that was lovable, a hater of all that was hateable, and, therefore, as a poet. Shakespeare loved not wisely but too well. Handel loved as well as Shakespeare, but more wisely. He is as much above Shakespeare as Shakespeare is above all others,





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except Handel himself; he is no less lofty, impassioned, tender, and full alike of fire and love of play; he is no less universal in the range of his sympathies, no less a master of expression and illustration than Shakespeare, and at the same time he is of robuster, stronger fibre, more easy, less introspective. . . . Shakespeare sometimes errs and grievously. . . . Handel, if he puts forth his strength at all, is unerring: he gains the maximum of effect with the minimum of effort. . . . The average Englishman is more attracted by Handel and Shakespeare than by any other two men who have been long enough dead for us to have formed a fairly permanent verdict concerning them. We not only believe them to have been the best men familiarly known here in England, but we see foreign nations join us for the most part in assigning to them the highest place as renderers of emotion.*

To Butler Handel was always an Englishman, since the German composer had voluntarily chosen England as his land of adoption and had lived thirty-three years a naturalized British citizen. Did he not compose for English tastes and English performers? And did he not express the noblest English sentiments in the noblest English music? England had recognized Handel's secret affinities with her national temperament; she had responded cordially to his simple amplitude, his grandiose solemnity, his muscular Christianity:

* *Works*, VII, 1–2.

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Handel was not an Englishman by birth, but no one was ever more thoroughly English in respect of all the best and most distinguishing features of Englishmen. As a young man, though Italy and Germany were open to him, he adopted the country of Purcell, feeling it, doubtless, to be, as far as he was concerned, more Saxon than Saxony itself. He chose England; nor can there be a doubt that he chose it because he believed it to be the country in which his music had the best chance of being appreciated. And what does this involve, if not that England, take it all round, is the most musically minded country in the world? That this is so, that it has produced the finest music the world has known, and is therefore the finest school of music in the world, cannot be reasonably disputed.†

In the light of such frankly partial judgments it is not surprising to observe that Butler was strongly prejudiced as a music critic. In 1871 he consented to contribute articles of musical criticism to *The Drawing-Room Gazette* (a journal whose title alone must have provoked his irony), but his collaboration was temporary and he later confessed shame at the connection. Butler agreed to write half a column of criticism for every concert for which he was given a ticket, but he stipulated that "I only want Handel's Oratorios — I would have added 'and things of that sort,' but there are no 'things of that sort' except Handel's." Three reviews of Handelian performances at

† *Works*, XX, 125.

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Exeter Hall during the 1871–72 season appear in Butler's collected works.* It is vain to expect from him the criticism of a trained musician, for in 1871 he lacked the musical knowledge requisite to discuss technique. Nor could he express in words the *emotional* side of music, for only music can convey the emotions aroused by music. Since he was thus unable to treat music either emotionally or intellectually, he viewed it as a language through which mind is conveyed to mind, and he therefore sought through sympathetic imagination to penetrate the mind of the composer. Always the composer (the work of God) intrigued him more than the music (the work of man). "It is the figure of Handel as a man, and of Shakespeare as a man, which we value even more than their work," Butler wrote. "I feel the presence of Handel behind every note of his music." Butler's system of critical values was entirely personal. Generally he was less interested in technical skill than in the artist's personality as revealed in his composition. For him life was an entity all of whose expressions were mutually related, and he treated nothing as absolutely distinct from life's other manifestations. If, therefore, a true critic should evaluate music as though it existed in a vacuum, it is unjust to consider Butler a music critic at all.

Jephtha (I, 251–53); *Israel in Egypt* (I, 254–56); *Deborah* (, 257–59).



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SECOND SUITE FROM THE BALLET "ROMEO AND JULIET," *Op. 64 ter*

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow, and there first performed. Prokofieff compiled two suites from this music, the first of which was performed in Moscow on November 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted. The composer stated last year that he was preparing a third suite, in six movements.

The second suite had its first performance in Soviet Russia in the spring of 1937. It was subsequently played in Paris, Prague and London. The composer conducted at the concerts of the Boston Symphony Orchestra, March 25, 1938. It was conducted by Dr. Koussevitzky October 26, 1945.

The orchestration includes two flutes and piccolo, two oboes and English horn two clarinets and bass clarinet, tenor saxophone, two bassoons and contra-bassoon, four horns, two trumpets and cornet, three trombones and tuba, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, maracas, harp, piano, celesta and strings.

WHEN the ballet "Romeo and Juliet" had its trial performance in Moscow, V. V. Konin reported the event in a dispatch published in the *Musical Courier,* November 16, 1935:

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The first two suites which the composer compiled from his original score consist of seven numbers each.* Of these Nos. 1, 2, 4, and 7 will be here played. The movements of the second suite were thus described by M. D. Calvocoressi in the programme of the British Broadcasting Corporation of London:

* The movements of the first suite are as follows: (1) Dance of the people. A tarantelle performed in the public square of Verona. (2) Scene. Music describing the adherents of the houses of Montague and Capulet just before the outbreak of hostilities. (3) Madrigal. The first meeting of Romeo and Juliet. (4) Minuet. Heard at the Capulets' ball. (5) Masques. The entrance of Romeo, disguised, in the ball scene. (6) Romeo and Juliet. Balcony scene. (7) The death of Tybalt. Music accompanying the duel.



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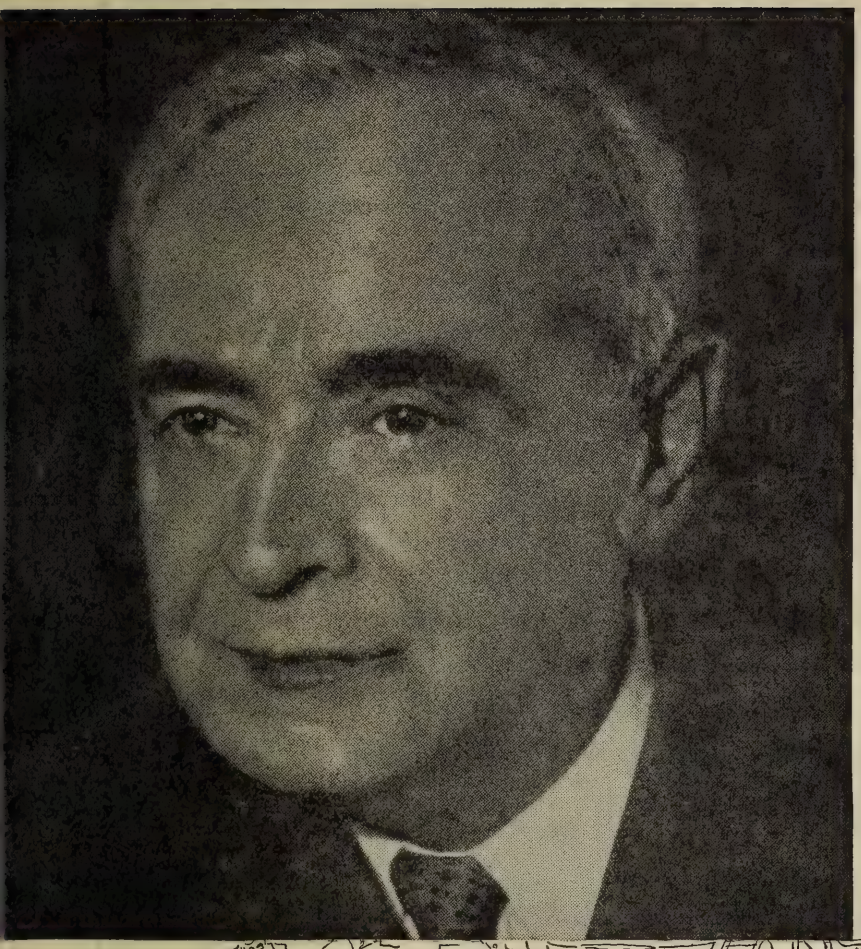
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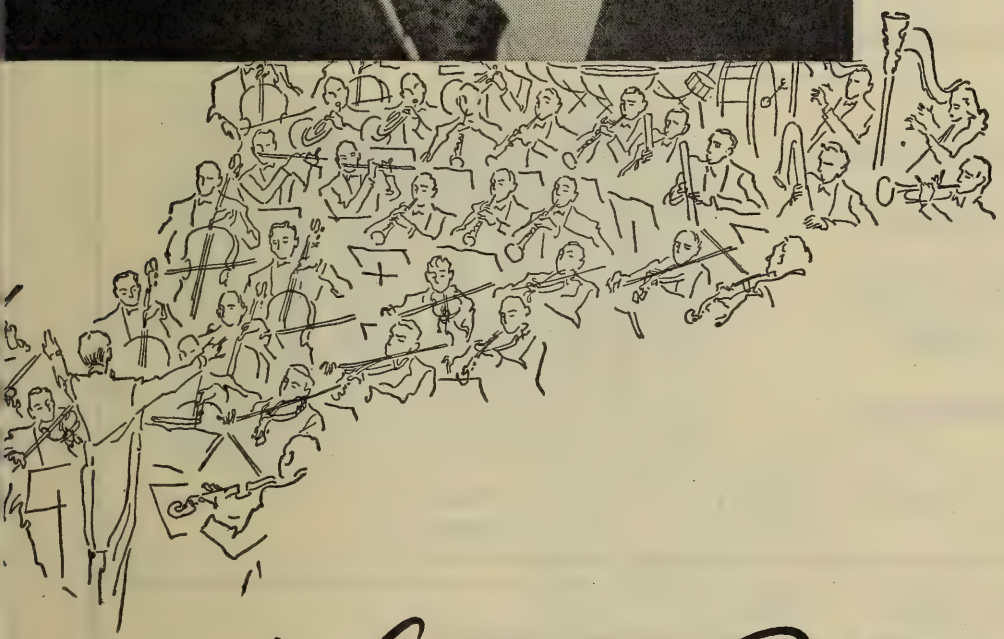
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IV. Dance (*Vivo*).

V. The parting of Romeo and Juliet (*Lento. Poco più animato*). This is built on the Romeo theme ["rather on the theme of Romeo's love; S. P."] and is one of the most extensively developed movements of the suite.

VI. Dance of the West Indian slave girls (*Andante con eleganza*). ["Paris presents pearls to Juliet; slave girls dance with pearls; S. P."]

VII. Romeo at Juliet's grave (*Adagio funebre*). In the ballet, Juliet is not really dead, and the grave is a deception. Romeo, unaware of the fact, is prostrate with grief.

(Movements III, V, VI, are here omitted.)

~

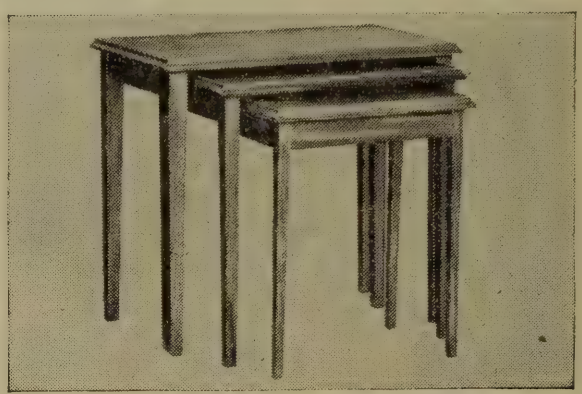
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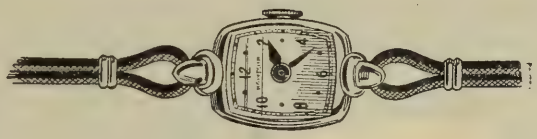
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Serge Prokofieff, like his fellow Soviet composers, has been industrious during the war period. When the Germans first invaded Russia in June, 1941, he set aside the Ballet "Cinderella," which he was preparing for the Kirov Opera House in Leningrad, and composed two songs and a march for use at the front. It was then that he began to develop his idea for an opera on Tolstoy's "War and Peace," which, treating Napoleon's invasion of Russia in 1812, had suddenly become timely. The expected presentation of "War and Peace" in Russia for some unexplained reason did not take place. He composed his Symphonic Suite "1941" in the Caucasus when he was evacuated from Moscow.* Since then he has composed music for various uses. He wrote music for Sergei Eisenstein's film "Ivan the Terrible" and for another film on Kotovsky, a hero of 1918.

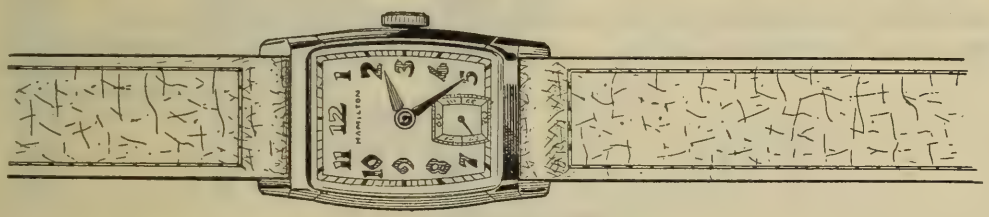
* The information about Prokofieff's creative activities during the war is derived from his own article, "The War Years," in the *Musical Quarterly*, October, 1944, and a report from Moscow by Robert Magidoff to the *New York Times*, March 28, 1945.

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"The Ballad of the Unknown Boy" is a patriotic cantata for orchestra, chorus, soprano and dramatic tenor to a text by Pavel Antokolsky. He completed his Seventh Sonata for Piano (which was performed in this country last season) and is said to be at work on his Eighth. He also wrote a Sonata for Flute and Piano with an alternate version for violin and piano. He made an orchestral suite from his Opera "Semyon Kotko." He completed the Ballet "Cinderella" in 1943 and prepared songs for an operatic version of this score. His "March for Victory," written for brass band, had its first American performance when Serge Koussevitzky conducted it at Madison Square Garden, New York, on May 31 as part of a "Salute to the GI's of the United Nations," sponsored by the National Council of American-Soviet Friendship. This march bears the opus number 99. Opus 100 is the Fifth Symphony, which was composed in the summer of 1944. The manuscript score of this symphony has recently been received by Dr. Koussevitzky, who plans to give the music its first American performance shortly. One of Prokofieff's latest works is "A Summer's Day," a revision for small orchestra of seven children's songs.

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THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, drama-



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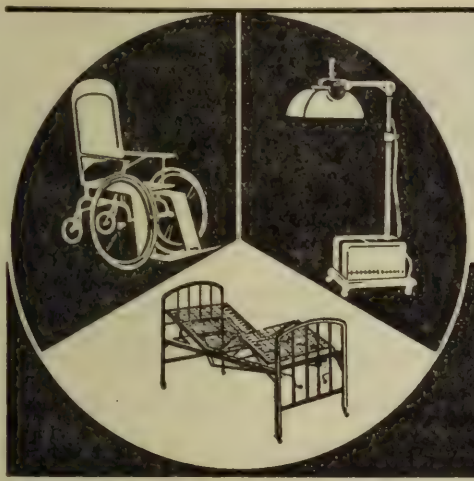
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tic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto*, 6-8) is one



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of the great exordiums of music — a majestic upward sweep of the strings against a phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto!* No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

The third movement (the *Poco allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here — if need be — is an appropriate resting-place for that diffident eagle among epithets, sublimity. Here there are space and air and light to tempt its wings. The wonderful C major song of the horn in the slow introduction of this movement (*Più Andante,* 4-4), heard through a vaporous tremolo of the muted strings above softly

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held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale-like phrase for the trombones and bassoons which later, when it returns at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro — that spacious and heartening melody which sweeps us onward to the culminating moment in the Finale: the apocalyptic vision of the chorale in the coda, which may recall to some the exalted prophecy of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven



symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi – "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment – with spiritual self-questioning – and with unbounded ambition. The result – a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all

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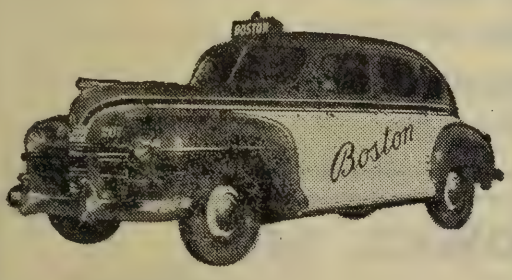
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precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as origi-

* British Broadcasting Corporation Orchestra programme notes.

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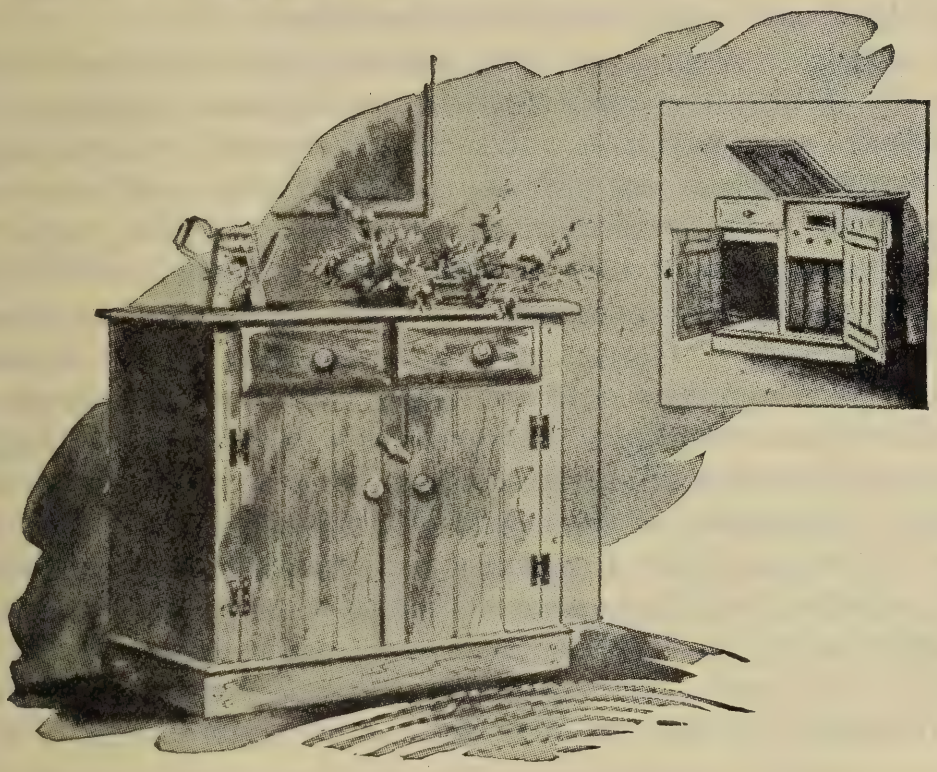
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nally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although

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Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3,

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1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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*KURTZ, EDMUND, Violoncello (Khatchatourian: Concerto for Violoncello and Orchestra), *March* 5. Sketch 994

MALCUZYNSKI, WITOLD, Piano (Rachmaninoff: Concerto for Pianoforte No. 3, in D minor), *October* 31.

*NEVEU, GINETTE, Violin (Brahms: Concerto for Violin and Orchestra, in D major), *October* 24. Sketch 158

†*DE PASQUALE, JOSEPH, Viola (Berlioz: "Harold in Italy," Symphony in Four Movements, with Viola Solo), *November* 28. Sketch 389

*REISENBERG, NADIA, Piano (Beethoven: Concerto for Pianoforte No. 5, in E-flat major), *December* 12. Sketch 414

RUBINSTEIN, ARTUR, Piano (Mozart: Piano Concerto in A major; Rachmaninoff: Rhapsody on a Theme of Paganini, for Piano and Orchestra), *February* 27. Sketch 938

*STEBER, ELEANOR, Soprano (Barber: "Knoxville: Summer of 1915," Op. 24, for Soprano and Orchestra), *April* 9. Sketch 1250

*STERN, ISAAC, Violin (Prokofieff: Violin Concerto No. 1), *January* 9. Sketch 642

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses:	CECILIA SOCIETY CHORUS, †Victor Manusevitch, Conductor (Debussy: Music for "Le Martyre de Saint Sébastien")
	HARVARD GLEE CLUB, G. Wallace Woodworth, Conductor (Stravinsky: "Oedipus Rex," Opera Oratorio in Two Acts)
	HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, G. Wallace Woodworth, Conductor (Mahler: Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus)
	*WELLESLEY COLLEGE CHOIR, Margaret Macdonald Winkler, Director (Debussy: "La Damoiselle Élue," Lyric Poem)
Soprano:	*ADDISON, ADELE (Debussy: Music for "Le Martyre de Saint Sébastien")
	DAVIS, ELLABELLE (Mahler: Symphony in C minor, No. 2)
	*TRICKEY, NANCY (Debussy: Music for "Le Martyre de Saint Sébastien")
Mezzo-Soprano:	BRICE, CAROL (Stravinsky: "Oedipus Rex")
Contralto:	ALBERTS, EUNICE (Debussy: Music for "Le Martyre de Saint Sébastien")
	CORNISH, DOROTHY (Debussy: Music for "Le Martyre de Saint Sébastien")
	STEN, SUZANNE (Mahler: Symphony in C minor, No. 2)
Baritone:	PEASE, JAMES (Stravinsky: "Oedipus Rex")
Speaker:	*ADDY, WESLEY (Stravinsky: "Oedipus Rex")
	*GEROME, RAYMOND (Debussy: Music for "Le Martyre de Saint Sébastien)
Piano:	†FOSS, LUKAS (Stravinsky: "Petrouchka")
Viola:	†DE PASQUALE, JOSEPH (Strauss: "Don Quixote")
Violoncello:	PIATIGORSKY, GREGOR (Strauss: "Don Quixote")

*First appearance at these concerts.
†Member of the Boston Symphony Orchestra.

GUEST CONDUCTORS

BERNSTEIN, LEONARD: *January* 23–24, 30–31, *February* 6–7. Sketch. 803

*DE CARVALHO, ELEAZAR: *December* 19–20, 26–27. Sketch. 523

MÜNCH, CHARLES: *November* 21–22, *March* 25–27, *April* 2–3. Sketch 1163

†RICHARD BURGIN, the Associate Conductor, conducted the concerts of *October* 17–18, 24–25, and *February* 13–14.

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA WERE RELEASED IN THE COURSE OF THE SEASON:

Bach: Suite Nos. 2 and 3; Beethoven: Symphony No. 3 ("Eroica"), Symphony No. 9; Hanson: Symphony No. 3; Haydn: Symphony No. 94 ("Surprise"); Ravel: Pavane for a Dead Infanta, Rapsodie Espagnole; Tchaikovsky: Francesca da Rimini; Wagner: "Parsifal" — Prelude and Good Friday Spell; Weber: Overture to "Oberon."

Members of the Boston Symphony Orchestra conducted by Leonard Bernstein: Stravinsky: Octet for Wind Instruments, L'Histoire du Soldat.

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PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six symphony concerts were given in Symphony Hall on Sunday afternoons (Richard Burgin conducted on October 23; Charles Münch on November 23; Eleazar de Carvalho on December 28; Leonard Bernstein on January 25):

1947, October 23. MENDELSSOHN: Symphony in A major, No. 4, "Italian"; HANSON: Serenade for Solo Flute, Harp and Strings (Flute: GEORGES LAURENT; Harp: BERNARD ZIGHERA); RAVEL: "Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces; BEETHOVEN: Symphony No. 5, in C minor.

November 23. DEBUSSY: "Ibéria" ("Images" for Orchestra, No. 2); ROUSSEL: Symphony No. 3 in G minor; FAURÉ: Suite from the Incidental Music to Maeterlinck's Tragedy, "Pelléas et Mélisande"; FRANCK: Symphony in D minor.

December 28. GUARNIERI: Prologo e Fuga; DE FALLA: Suite from "El Amor Brujo"; BERLIOZ: Fantastic Symphony.

1948, January 25. BEETHOVEN: Symphony No. 2 in D major; RAVEL: "La Valse," Choreographic Poem; STRAVINSKY: "Petrouchka" (Piano solo: LUKAS FOSS).

February 29. PROKOFIEFF: "Classical" Symphony; MOZART: Symphony in C major, K. 551 ("Jupiter"); BRAHMS: Symphony No. 2 in D major.

April 25. BACH: Two Preludes (arranged for String Orchestra by Riccardo Pick-Mangiagalli); HAYDN: Symphony in B-flat major, No. 98; SIBELIUS: Symphony No. 2, in D major.

PROGRAMS OF THE TUESDAY EVENING SERIES

Six symphony concerts were given in Symphony Hall on Tuesday evenings (Richard Burgin conducted on October 14; Leonard Bernstein on January 27; Charles Münch on March 23):

1947, October 14. PROKOFIEFF: "Classical" Symphony; STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau); RAVEL: "Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces; BEETHOVEN: Symphony No. 5 in C minor.

November 4. BRAHMS: Symphony No. 4, in E minor; MENDELSSOHN: Concerto No. 1, in G minor, for piano and orchestra (Soloist: LUKAS FOSS); MENDELSSOHN: Scherzo from the Incidental Music to Shakespeare's "A Midsummer Night's Dream"; MENDELSSOHN: Symphony in A major, No. 4, "Italian."

1948, January 27. STRAVINSKY: "Petrouchka" (Piano solo: LUKAS FOSS); BEETHOVEN: Overture to "Fidelio"; BEETHOVEN: Symphony No. 2, in D major; WEBER: Overture to "Der Freischütz."

February 24. MOZART: "Eine Kleine Nachtmusik," Serenade for String Orchestra; MOZART: Symphony in C major, K. 551 ("Jupiter"); BRAHMS: Academic Festival Overture; BRAHMS: Symphony No. 2, in D major.

March 23. FRANCK: Symphony in D minor; SCHUBERT: Symphony No. 5, in B-flat major; ROUSSEL: Symphony No. 3, in G minor.

April 20. BACH: Two Preludes (arranged for String Orchestra by Riccardo Pick-Mangiagalli); HAYDN: Symphony in B-flat major, No. 98; BEETHOVEN: Overture to Goethe's "Egmont"; SIBELIUS: Symphony No. 2, in D major

CONCERTS IN OTHER CITIES

6 Concerts in Sanders Theatre, Harvard University, Cambridge, Mass., on Tuesday evenings — October 28 (RICHARD BURGIN conducting the first half), December 16 (ELEAZAR DE CARVALHO conducting), January 22 (LEONARD BERNSTEIN conducting), February 10 (RICHARD BURGIN conducting), March 9, April 6.

5 Concerts in the Metropolitan Theatre, Providence, R. I., on Tuesday evenings — October 21 (RICHARD BURGIN conducting), November 18 (CHARLES MÜNCH conducting), February 3 (LEONARD BERNSTEIN conducting), March 2, March 30 (CHARLES MÜNCH conducting).

10 Concerts in Carnegie Hall, New York City (five Wednesday evenings and five Saturday afternoons) — November 12–15 (Soloist Saturday: LUKAS FOSS) January 14–17 (Soloist Saturday: MARINA KOSHETZ), February 18–21 (RICHARD BURGIN conducting), March 17–20 (Soloist Saturday: EDMUND KURTZ), April 14–17.

5 Concerts in the Academy of Music, Brooklyn, N. Y., Friday evenings — November 14 (Soloist: LUKAS FOSS), January 16 (Soloist: MARINA KOSHETZ), February 20 (RICHARD BURGIN conducting), March 19 (RICHARD BURGIN conducting), April 16.

Western Tour, December 2–10 inclusive: Concerts in Pittsburgh, Pa.; Cincinnati, Ohio; Bloomington, Indiana; South Bend, Indiana (RICHARD BURGIN conducting); Chicago, Ill. (2) (Soloist: JOSEPH DE PASQUALE); Ann Arbor, Mich. (Soloist: JOSEPH DE PASQUALE); Detroit, Mich. (Soloist: JOSEPH DE PASQUALE); Rochester, N. Y.

Concerts in other cities: New Haven, Conn. (Yale University), November 11, February 17 (RICHARD BURGIN conducting; Soloist: BRUCE SIMONDS), March 16; New Brunswick, N. J. (Rutgers University), November 13; New London, Conn. (Connecticut College), January 13; Washington, D. C., January 15; Hartford, Conn., January 20 (LEONARD BERNSTEIN conducting), April 13; White Plains, N. Y. (RICHARD BURGIN conducting), February 19; Northampton, Mass. (Soloist: EDMUND KURTZ), March 15; Philadelphia, Pa., April 15.

PENSION FUND CONCERTS (104th, 105th, 106th)

June 1, 1947. Concert by the Boston Pops Orchestra.

December 23, 1947. BEETHOVEN: Symphony No. 7, in A major, Overture to "Coriolanus," Violin Concerto in D major (Soloist: GINETTE NEVEU).

April 27, 1948. BEETHOVEN: Missa Solemnis in D major (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor; Soloists: ELLEN FAULL, Soprano; EUNICE ALBERTS, Contralto; DAVID LLOYD, Tenor; GEORGE LONDON, Bass; E. POWER BIGGS, Organ)

SPECIAL CONCERTS

June 15, 1947, Gymnasium, Princeton University (Bicentennial Concert)

December 30, 1947 (the floor reserved for the Music Teachers' National Association as guests) (broadcast portion: BRUCKNER: Symphony No. 8).

Other concerts in New York City: Waldorf-Astoria Ballroom, November 25, for the Weizmann Institute of Science (Broadcast program: BEETHOVEN: Overture to "Egmont" and Symphony No. 3); Metropolitan Opera House, January 6, to inaugurate the 1948 Salvation Army Campaign (Broadcast program: TCHAIKOVSKY: Symphony No. 5).

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The fourteenth Annual Meeting of the Friends of the Orchestra was held in Symphony Hall on April 8, 1948, at four o'clock in the afternoon. Mr. Wolcott presided as Chairman, read the Treasurer's Report, and introduced Mr. Henry B. Cabot, who announced, after a concert consisting of the Prelude to Wagner's "Lohengrin" and the Prelude to "Die Meistersinger von Nürnberg," the resignation of Dr. Koussevitzky as the Orchestra's conductor at the end of the ensuing season, and the engagement of Charles Münch beginning with the autumn of 1949. The Trustees received the members at tea.

POP CONCERTS

The 62nd season of the Boston Pops, Arthur Fiedler, conductor, was given in Symphony Hall, April 29 to June 28, with performances each night (except Sundays, June 8, 15, 22).

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA WERE RELEASED IN THE COURSE OF THE SEASON:

Anderson: Chicken Reel, Fiddle Faddle; Britten: Matinées Musicales; Ibert: Divertissement (re-issue); Khatchatourian: Masquerade Suite; Liszt: Hungarian Rhapsody No. 9; Offenbach: Gaité Parisienne; Schumann: Träumerei, Abendlied; Strauss: "Gypsy Baron" Overture, "Die Fledermaus" Overture; Strauss, Josef: "Music of the Spheres" Waltz; Suppé: "Light Cavalry" Overture; Tchaikovsky: Nutcracker Suite No. 2.

ESPLANADE CONCERTS

The 19th consecutive season of Esplanade concerts by an orchestra of members of the Boston Symphony Orchestra, Arthur Fiedler, conductor, was given in the Edward Hatch Memorial shell. The season opened on July 1, with performances each night excepting Mondays, weather permitting, through July 20. There were also four Wednesday morning concerts for children.

YOUTH CONCERTS

Five Youth Concerts (November 26, January 21, February 11, April 7, April 28) were given in Symphony Hall under the sponsorship of the Boston Symphony Orchestra by members of the Orchestra, WHEELER BECKETT, conductor.

BROADCASTS

The concerts were broadcast each Tuesday from 8:30 to 9:30 through August 5, including the Pops season of 1947 (nine broadcasts, April 29 through June 24) and two Esplanade broadcasts (July 1 and 8); from Tanglewood, five Berkshire Festival concerts (July 15, Bach program; July 22, Mozart program; July 29, special concert; August 5, Beethoven's Ninth Symphony). Beginning October 14, the broadcasts were given from 9:30 to 10:30. The concerts were on a sustaining basis until January 13, when they entered upon a coöperative sponsorship.

(American Broadcasting Company)

TANGLEWOOD
BERKSHIRE FESTIVAL

Four concerts by members of the Boston Symphony Orchestra, directed by SERGE KOUSSEVITZKY, were given in the Theatre-Concert Hall, on two Sunday afternoons and two Tuesday evenings.

July 13, 15. BACH: Suite No. 1, Brandenburg Concerto No. 6, Concertos for Two Pianos in C minor and C major (Soloists: PIERRE LUBOSHUTZ and GENIA NEMENOFF), Brandenburg Concerto No. 1.

July 20, 22. MOZART: Serenade in B-flat for Wind Instruments, K. 361; Divertimento for Strings and Two Horns, K. 687; Symphony in E-flat, K. 184; Symphony in C major, "Jupiter," K. 551.

Ten symphony concerts by the Boston Symphony Orchestra under the direction of SERGE KOUSSEVITZKY were given in the Shed.

Series A, July 24. HONEGGER: Symphony for Strings; DEBUSSY: "La Mer"; BRAHMS: Symphony No. 2.

July 26. BARBER: Overture to "The School for Scandal"; COPLAND: Symphony No. 3; BERLIOZ: "Harold in Italy" Symphony (Viola Solo: WILLIAM PRIMROSE).

July 27 (afternoon) (LEONARD BERNSTEIN conducting). MOZART: Overture to "The Magic Flute"; STRAVINSKY: "Le Sacre du Printemps"; SCHUBERT: Symphony in C major, No. 7.

Series B, BEETHOVEN CYCLE.

July 31. Symphonies Nos. 1, 2 and 3.

August 2. Symphony No. 4, Piano Concerto No. 5 (Soloist: JACOB LATEINER) Symphony No. 5.

August 3 (afternoon). Symphonies Nos. 6, 4 and 7.

August 5. Symphonies Nos. 8 and 9 (Festival Chorus prepared by ROBERT SHAW; Soloists: FRANCES YEEND, Soprano; EUNICE ALBERTS, Contralto; DAVID LLOYD, Tenor; JAMES PEASE, Bass).

Series C, August 7 (LEONARD BERNSTEIN conducting). HAYDN: Symphony in B-flat, No. 102; HINDEMITH: Violin Concerto (Soloist: RUTH POSSELT); SCHUMANN: Symphony No. 2.

August 9 (ROBERT SHAW conducting). BACH: Cantata No. 50; STRAVINSKY: Symphony of Psalms; MOZART: Requiem Mass, K. 626 (Festival Chorus; Soloists: FRANCES YEEND, Soprano; EUNICE ALBERTS, Contralto; DAVID LLOYD, Tenor; JAMES PEASE, Bass).

August 10 (afternoon). MARTINU: Concerto Grosso for Chamber Orchestra; RAVEL: Pavane and Bolero; TCHAIKOVSKY: Symphony No. 4.

Extra Concert, July 29, for the benefit of the Berkshire Music Center, including VIVALDI: Concerto for Orchestra, in D minor (arranged by SILOTI), and TCHAIKOVSKY: Piano Concerto No. 1 (Soloist: ELLA GOLDSTEIN). In the second part of the program the radio-phonograph "The Berkshire" was demonstrated.

BERKSHIRE MUSIC CENTER

The Berkshire Music Center, SERGE KOUSSEVITZKY, Director, held its fifth session at Tanglewood from June 30 to August 10, 1947.

The Society of Friends of the Berkshire Music Center was continued as an organization of those interested in the activities of the Center and its support. The Center consisted, as before, of five departments:

I. Orchestral Conducting, under the direction of DR. KOUSSEVITZKY, assisted by LEONARD BERNSTEIN, RICHARD BURGIN, and STANLEY CHAPPLE;
Choral Conducting, under HUGH ROSS and ROBERT SHAW;

II. Orchestral and Chamber Music (the chamber music under the direction of WILLIAM PRIMROSE, acting head in the temporary absence of GREGOR PIATIGORSKY; members of the Boston Symphony Orchestra.

III. Composition, under AARON COPLAND, ARTHUR HONEGGER replaced, on account of illness, by SAMUEL BARBER;

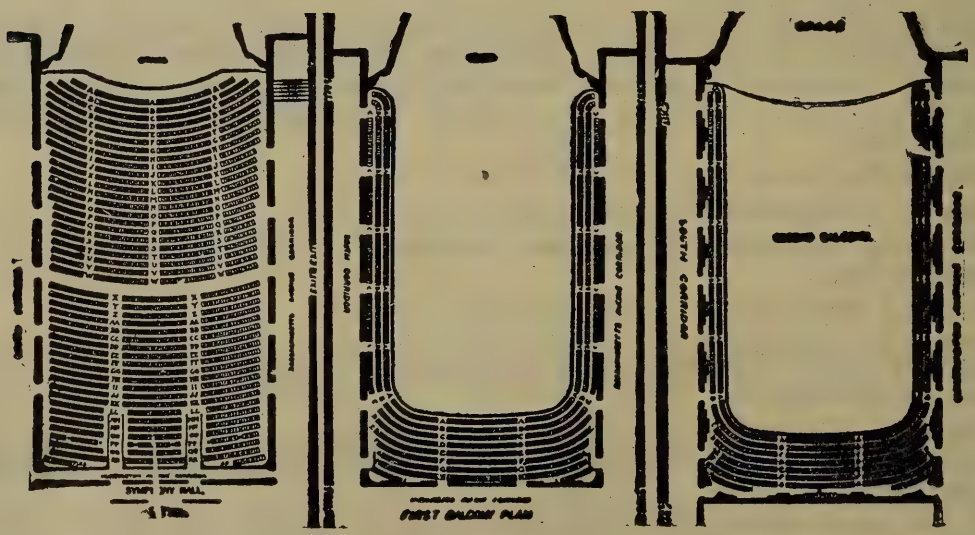
IV. Opera, under the direction of BORIS GOLDOVSKY, RICHARD RYCHTARIK, and FREDERIC COHEN;

V. Choral Singing, under ROBERT SHAW and HUGH ROSS, and Ensemble Playing.

The Chorus participated in the Berkshire Festival in performances of BEETHOVEN's Ninth Symphony, MOZART's Requiem, STRAVINSKY's Symphony of Psalms, and BACH's Cantata No. 50, "Nun ist das Heil."

MOZART's opera "Idomeneo" had its first American performances by the Opera Department on August 4 and 6.

In addition to the 38 school concerts and opera performances, there were five chamber music concerts on successive Wednesday evenings. The first three were presented with the coöperation of the Elizabeth Sprague Coolidge Foundation in the Library of Congress and the fourth with the coöperation of the Juilliard School of Music. The fifth was a concert of STRAVINSKY's chamber music by members of the Boston Symphony Orchestra, conducted by LEONARD BERNSTEIN. The programs were as follows:



July 2 — The Gordon String Quartet (URICO ROSSI, Violin; ALFIO PIGNOTTI, Violin; DAVID DAWSON, Viola; FRITZ MAGG, Violoncello); JASCHA VEISSI, Viola, Assisting Artist; D'INDY: Quartet No. 2, Op. 45; D. S. SMITH: Quartet No. 10, Op. 90; MARTINU: Quintet for 2 Violins, 2 Violas, and 'Cello.

July 9 — The Albeneri Trio (ALEXANDER SCHNEIDER, Violin; BENAR HEIFETZ, Violoncello; ERICH ITOR KAHN, Piano); MILTON KATIMS, Viola, Assisting Artist; SCHNABEL: Trio; VILLA-LOBOS: String Trio; SCHUBERT: Trio in E-flat major, Op. 100.

July 16 — The Berkshire Woodwind Ensemble (JAMES PAPPOUTSAKIS, Flute; VICTOR POLATSCHEK, Clarinet; WILLEM VALKENIER, French Horn; LOUIS SPEYER, Oboe and English Horn; RAYMOND ALLARD, Bassoon); EMIL KORNSAND, Viola, and BERNARD ZIGHERA, Piano and Harp, Assisting Artists; MOZART: Sinfonia Concertante Quartet (Koechel 297b), for Oboe, Clarinet, Bassoon, and Horn (with Piano Accompaniment); KORNSAND: Fantasy Quintet for Flute, English Horn, Clarinet, Viola, and Harp; MILHAUD: La Cheminée du Roi René, Suite for Woodwind Quintet (Flute, Oboe, Clarinet, Horn, and Bassoon); HONEGGER: Rapsodie for Piano, Flute, Oboe, and Clarinet; HILL: Sextet, Op. 39, for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano.

July 23 — The Juilliard String Quartet (ROBERT MANN, Violin; ROBERT KOFF, Violin; RAPHAEL HILLYER, Viola; ARTHUR WINOGRAD, Violoncello); SCHUMAN: String Quartet No. 3; COPLAND: Two Pieces for String Quartet: RIEGGER: String Quartet; SHAPERO: String Quartet.

July 30 — Members of the Boston Symphony Orchestra, under the direction of LEONARD BERNSTEIN (RICHARD BURGIN, Violin; GEORGES MOLEUX, Bass; GEORGES LAURENT, Flute; VICTOR POLATSCHEK and MANUEL VALERIO, Clarinets; RAYMOND ALLARD and ERNST PANENKA, Bassoons; GEORGES MAGER, ROGER VOISIN, and MARCEL LAFOSSE, Trumpets; JACOB RAICHMAN and JOHN COFFEY, Trombones; CHARLES SMITH, Percussion); IRVING FINE, Piano, Assisting Artist; STRAVINSKY: Octet for Wind Instruments; Duo Concertant; Histoire du Soldat.

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EXHIBITS

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1947–48

(Arranged in collaboration with the Boston Museum of Fine Arts)

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NOEL LEE, *pianist*

* * *

HÄNDEL.....Concerto in B-flat for Oboe and Strings
MOZART.....Divertimento in D for Oboe, Two Horns, and Strings
VAN SLYCK.....Sonatine for Clarinet and Strings
BACH.....Concerto in A minor for Flute, Violin, and Piano

* * *

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Thursday evening,	July 29	SERIES A
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Sunday afternoon,	August 1	
Thursday evening,	August 5	SERIES B
Saturday evening,	August 7	
Sunday afternoon,	August 8	
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